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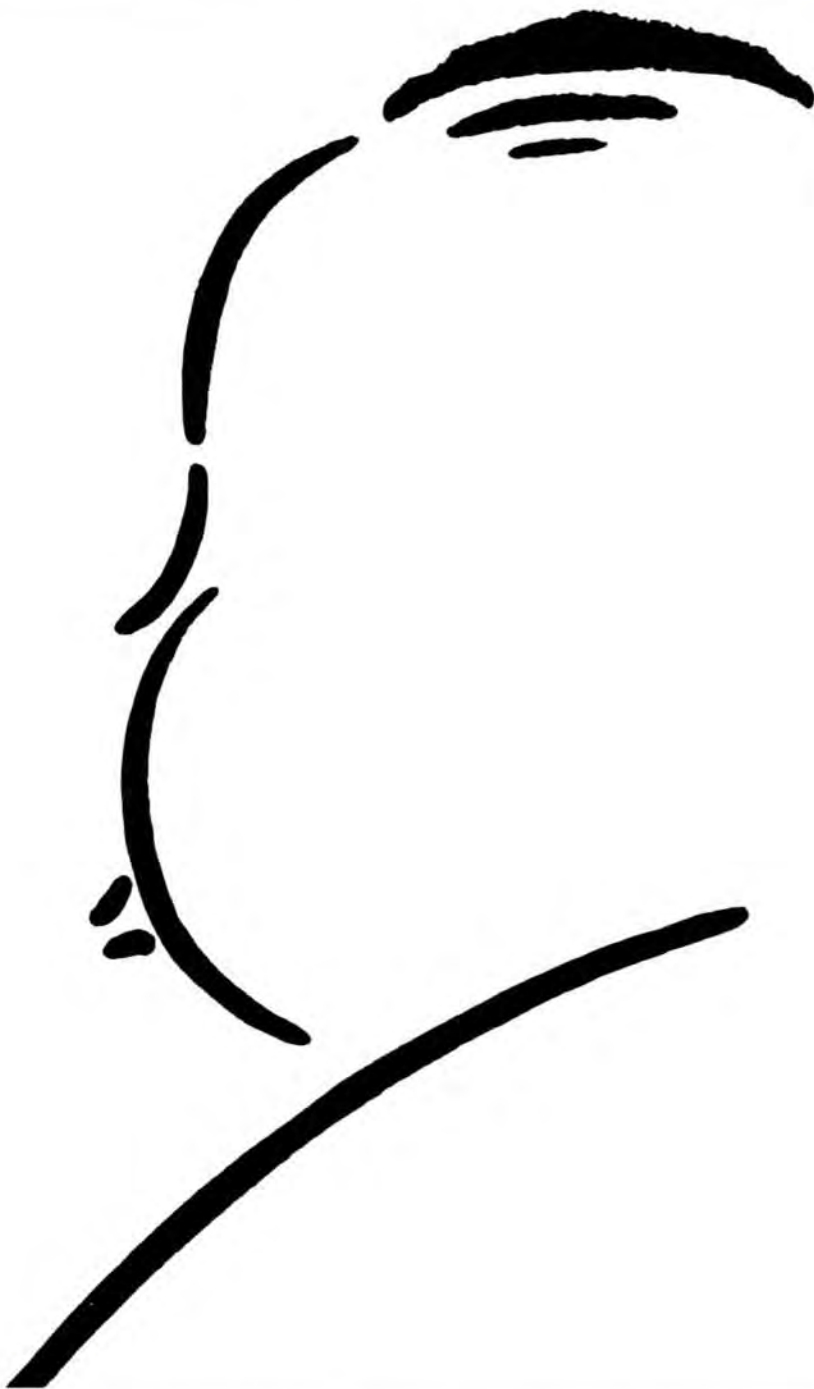
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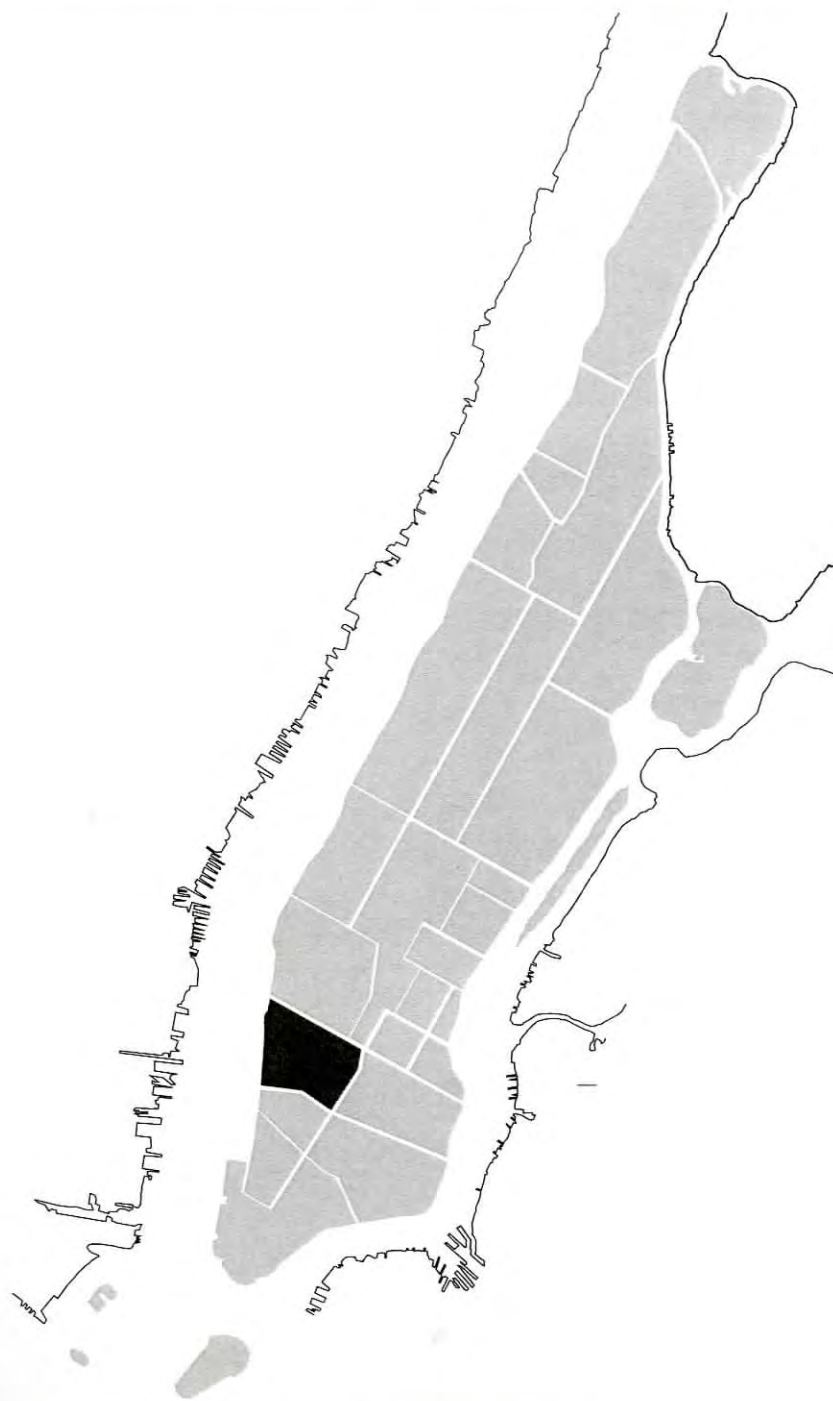
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CINÉMATHÈQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

Cassandra E. Biehl
Syracuse University School of Architecture
Thesis submitted toward completion of a Bachelor of
Architecture degree
2010
Professor David Salomon
Professor Randall Korman



"The great big city's a wonderous toy / Just made for a girl and boy! / We'll turn Manhattan / Into an isle of joy!"

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Cinémathèque Hitchcock will dispense with predisposed architectural and societal tendencies toward the segregation of the public and private realms inherent in **Rear Window Ethics**.

Through a **cinematographic montage** of action/reaction and juxtaposition of the:
public/private,
Villagers/NYU and
land/sky dwellers,

Architecture will create and continually generate permutations of visual and sensorial **urban stories** in Washington Square Village, producing the

Theatrics of Congestion.

Although there are numerous examples of architecture as an interpretation of literature and painting, the concept of a more synthesized representation and physicality of architecture and multimedia has only recently evolved. This is especially surprising given the concurrent birth of film and modern architecture at beginning of the 20th century. Suddenly, there was a medium capable of capturing a body moving through space; as evident in the work of the Lumière Brothers. Thereafter, the effects of film on architecture, and architecture on film, have been present, if underutilized. Throughout the century and even in today's contemporary cineplexes, 'bigness' and a predilection for historicist decoration are a poor substitute for a cinematic architecture.

Given this discrepancy, *Cinémathèque Hitchcock* proposes an architecture in which the syntax of space mirrors the filmic language of montage to create a varied and dramatic cinemagoing experience. However, the program will not merely entail cinemagoing, but cinelearning. The cinémathèque typology, comprised of typical program such as screening rooms, auditoria, exhibition space, a library and preservation lab will be further enhanced by the inclusion of the soundstage. The cinémathèque will serve as a more literal mode of architecture in which the building itself will be a metaphor or analogy for Hitchcockian filmic technique and *Rear Window*. It will capture a sequence of architectural frames that affect the syntax of space through montage. Though not as rapid an experience as film, the cinémathèque will deploy montage by creating a series of expanding and contracting spaces on which one will focus and re-focus upon a set of changing visual and spatial relationships.

The site is located in Greenwich Village, New York City in the existing courtyard between the Washington Square Village apartments. New York University acquired the building in 1964, as a graduate residence hall. The site is a part of the

NYU campus, just south of Washington Square Park. Apropos of site and situation, Greenwich Village's significance is not only historically and culturally as a vibrant arts neighborhood, but also significant to the development of Hitchcock's *Rear Window* (1954). Hitchcock's production designer was tasked with sketching typical courtyard configurations and recording light and color studies in Greenwich Village, the setting of the movie. The resulting set design created a strong parallel relationship between the protagonist's apartment and that of the antagonist's in both plan and section. The Washington Square Village slab towers mimic that relationship on a much grander scale, while still retaining the courtyard between. The correlation between actual site and cinematic site is undeniable.

Analogous to the discussion of physical v. fictional site is also the issue of the **voyeur**, which shall be discussed at length in the subsequent pages. Parity of program, site and *sight* will activate Washington Square Village courtyard-park through destination architecture. This generalized but vacuous 'garden' will be converted to a **specialized park**, extending the urban theatre element from Washington Square Park to breed the **theatrics of congestion**.

Aspect Ratio = the proportion of width to height of the screen.

Auteur Theory = “A theory of film popularized by the critics of the French journal *Cahiers du Cinéma* in the 1950s. The theory emphasizes the director as the major creator of film art, stamping the material with his or her own personal vision, style, and thematic obsessions” (Giannetti 573).

Bird's-eye View = film shot from overhead, looking downward upon the scene/subject.

Cineliteracy, Cinelearning= the study or appreciation of cinema in terms of its process and the analysis of the moving image.

Cinemascope = a widescreen film with an aspect ratio of at least 5:3 (Giannetti).

Cinémathèque= refers to “a motion picture library or archive” or “a small movie theatre, esp. one that shows avant-garde or classic movies” (Oxford Dictionary). I intend to integrate both of these definitions into the program as well as a soundstage to design an architecture encompassing the life cycle of the film.

Cinematographer = also called the Director of Photography (D.P.), he/she is accountable for the quality of the photography in the film.

Cinematographic=of or relating to the art of filmmaking, or the qualities thereof.

Cineplex, multiplex= a building that houses multiple movie screens

Classical Cutting = “A style of editing developed by D.W. Griffith, in which a sequence of shots is determined by a scene's dramatic and emotional emphasis rather than by physical action alone. The sequence of shots represents the breakdown of the event into its psychological as well as logical components” (Giannetti 574).

Close-up (CU) = A shot in which the camera stays close to the subject, revealing little more than his/her head.

Crane shot = A shot in which the camera and cinematographer are hoisted by a crane (a metal beam machine) and may travel in any direction.

Dolly shot, Tracking Shot = a shot taken from a mobile platform or vehicle. The word tracking comes from the tracks laid down to guide the platform.

Editing = linking one strip of film to another. *see related, Montage*

Establishing Shot = a long, extreme long, or crane shot in the beginning of a scene that shows a setting/location in order to offer some context for later shots.

Extreme Close-up (ECU) = a shot in which only part of the subject's face is shown.

Fade = a fade out is when the screen dissolves to black. A fade in starts from black and the image materializes slowly on screen.

Frame = The edge around the screen/shot created by the (black) negative space surrounding the image.

Generalized Park = a park of mixed use/activity; commonly open plan, architecturally speaking; Jane Jacobs describes activity in a generalized park as "public yard use" (91).

Housing Act of 1949 = an act allocating funds to major cities whom create affordable housing in place of existing derelict slums with deplorable living conditions.

Iris View = an editing tool that masks the outer edges of the shot, leaving a circular/ovular image it frames.

Land Dwellers = those people of the city occupying groundspace; the opposite of the sky dweller.

Long Shot (LS) = a shot in which the subject's body is in full view; akin to viewing an actor on the stage.

Manhattanism = "an unformulated theory...whose program [is] to exist in a world totally fabricated by man, i.e., to live inside fantasy...Manhattan's architecture is a paradigm for the exploitation of congestion." (Koolhaas 10).

Medium Shot (MS) = a camera shot in which the subject(s) are viewed from a familiar distance; shooting the human figure, from the knees/waist up.

Mise en scène = "The arrangement of visual weights and movements" within the space of the frame; affected by actor as well as camera movement (Giannetti 579).

Montage = from the French, monter, <to assemble>. The technique or process of creating a new iteration of 'the whole' assembled from the juxtaposition of different parts, units, or fragments of pictures, text, or music; an art form of rapid editing in film.

Natives = the opposite of Villagers; the people in Greenwich Village whom live and work in the neighborhood for an extended period of time.

Pan Shot = short-form for the word panorama, a pan shot sweeps the camera in a horizontal movement from left to right and vice versa.

Parallax = “the effect whereby the position or direction of an object appears to differ when viewed from different positions, e.g., through the viewfinder and a lens of the camera (Oxford Dictionary). *see related, Promenade Architecturale*

Paranoid Critical Method (PCM) = Salvador Dali’s surrealist theory of the ability of “dreams” and “paranoiac delusions” to impose fake reality as fact (Koolhaas 238).

Point of View shot (POV) = a shot in which the camera shows what the character is viewing.

Promenade Architecturale = Le Corbusier’s idea of the changing perception of architectural space and its surroundings as one moves through the architectural sequence; it is intended that this sequential experience can instigate architectural events.

Proxemic Patterns = relationship from one subject to another as well as the distance from the camera.

Reaction Shot = a device used in montage editing in which a close-up reaction of the character is pieced together in response to the previous shot.

Rear Window Ethics = a term from the script and theme of the film, *Rear Window*, in which the moralities of spying on one’s neighbors is debated.

Reverse Dolly Zoom = a reverse movement of the camera in order to expose subjects out of frame.

Shot = the basic unit of film which when edited together comprises a scene or sequence.

Sky Dwellers = typically fixed inhabitants occupying high-rise structures in the city.

Soundstage = a space in movie studios with specific sound insulation and acoustics appropriate for the filming and/or recording of sound and pictures.

Specialized Park = include specialized program (i.e: pools, baseball fields, ice rinks), of which Jacobs states consists of “carnival-like activities” (91).

Storyboard, Storyboarding = “A previsualization technique in which shots are sketched in advance and in sequence...” frame by frame in order to pre-frame the mise en scène and determine editing sequence (Giannetti 583).

Syntax = the arrangement of parts (i.e: words, phrases, architectural elements) in order to create a cohesive language.

Telephoto Lens (Long-focus lens) = “A lens that acts as a telescope, magnifying the size of objects at a great distance...[it has the] tendency to flatten perspective” (Giannetti 583).

Theatrics of Congestion = a conflation of the **Manhattanism** of paranoid critical stage sets and urban events that constitute its essence of congestion (Koolhaas), and the **proxemic patterns** of scale that define the action/reaction montage of *Rear Window*.

Tilt Shot = a shot in which the camera moves vertically from a downward angle, upwards, and vice versa.

Tower in the Park = a scheme of Le Corbusier's in which cities are dominated by vertical towers surrounded by open parkland. Zoning separates live and work spaces and chaos and congestion are reduced by the implementation of a separate system for automobile traffic.

Town-Gown Relations = an antiquated term referring to sparring relationship between the academic set (university students) and the local residents of the same town.

Urban Theatre = the natural spectacle and occurrences of the city within the public domain; the essential element to people watching.

Villagers = denoting the tertiary definition meaning “temporary community,” the Villagers of today are comprised of the cosmopolitan set whom simply stay in Greenwich Village and work elsewhere, as well as New York University college students, whom have temporary ties to the neighborhood (Oxford Dictionary).

Voyeurism = the act of “gaining sexual pleasure from watching others when they are naked or engaged in sexual activity” (Oxford Dictionary). However, in an architectural sense and for the purposes of this thesis, voyeurism connotes people watching.

Zoom = A shot in which there is a rapid change from close-up to long-shot and vice-versa.

“The boorish but fascinating pastime of peeking into other people’s homes – a thing that New York apartment dwellers have a slight disposition to do – is used by Director Alfred Hitchcock to impel a tense and exciting exercise in his [new] melodrama, ‘Rear Window,’...” (Crowther).



Above. Hedges restricting the view to the playground in the Washington Square Village courtyard. Similarly, Benjamin Franklin’s old adage, “Love thy neighbor - [but don’t pull down your hedge]” is repeated in the dialogue of Hitchcock’s film, *Rear Window*.

Alfred Hitchcock’s *Rear Window* has been a perennial favorite among architects for the fact the architecture is a main character in the film. Architect Bernard Tschumi states, “Those fragments of reality (as seized, for example, through the photographer’s lens) unavoidably introduce ideological and cultural concerns...[which are] part of the material of architecture”(Tschumi 8). The architecture inherent in the set and courtyard represent a physical and visual divide that provides the stage on which the action can occur. Even the windows from L.B. Jefferies’ apartment act as miniature movie screens and have been said to be the proportions or aspect ratio of cinemascope (Belton 28). Most of the ‘action’ thus, is a visual congestion of voyeurism created by Hitchcock’s montage of action/reaction.

In the close confines of Manhattan, architecture has the ability to expand the urban theatre from Washington Square Park to encompass the site of Washington Square Village and to make palatable a voyeurism in the architectural sense. *Rear Window*, itself, has scripted dialogue discussing the issue of voyeurism. In the traditional, non-architectural, and widely accepted definition, **voyeurism** is the act of ‘gaining sexual pleasure from watching others when they are naked or engaged in sexual activity.’ In the film, voyeurism never becomes intimate to that extent.

However, moralities are debated and indicated throughout the film by such blatant conversation as:

JEFF: Do you suppose it's ethical to watch a man with binoculars, and a long-focus lens – until you can see the freckles on the back of his neck, and almost read his mail – do you suppose it's ethical even if you prove he didn't commit a crime?

LISA: I'm not much on rear window ethics.

JEFF: Of course, they have the same chance. They can look at me like a bug under glass, if they want to.

The majority of the film, we identify with the protagonist, L.B. "Jeff" Jefferies, because we see what he sees. We are all voyeurs of the Greenwich Village apartment block and its inhabitants. This is even more apparent with the **point of view** medium shots of his neighbors, in which Hitchcock uses the **iris view**; we *are* Jeff, looking through the binoculars or **telephoto lens**. However, the only voyeuristic glimpse the audience sees of Jeff is in the first scene of the film.



Above. The masked iris view of Thorwald, seen through the telephoto lens of Jeff, played by James Stewart.

Top. Jeff with binoculars.

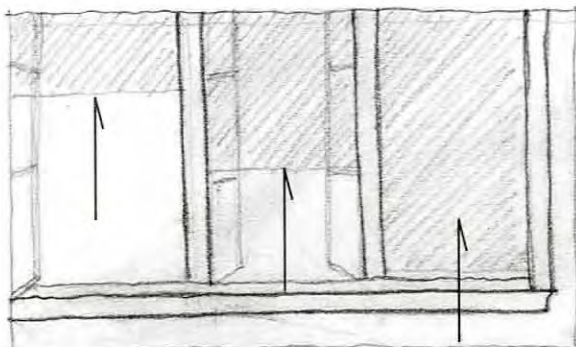
The opening **medium shot** of Jeff's three windows shows the other apartments in the background. The camera zooms through the center fenestration, and through a continuous sequence of **tilts** and **pans**, the audience sees the extents of the courtyard and other apartment buildings. The camera then alights on an **extreme close-up** of Jeff sleeping, with a bead of sweat running down his forehead. Cut to a **close-up** of the thermometer in his apartment, reading 94 degrees Fahrenheit, then a series of pans and cuts to the apartment dwellers with windows facing onto the common courtyard; the composer performing a ritual morning shave, the dog couple rising from a night's sleep on the fire escape landing, Miss Torso finishing dressing and preparing breakfast. Finally, the camera **tracks** back to a **close-up** of a still-sleeping Jeff, then down to the cast on his left leg. Next, a reverse **dolly zoom** into the apartment to a broken camera, and a succession of tilt shots up and down to various photographs; *the* racecar crash, a deadly fire, a woman falling into a street of oncoming traffic, a column and plume of smoke – the after-effects of a bomb. Pan left to Jeff's various cameras and equipment, then to a framed negative of a fashion model, then to stacks of the same magazine with the same fashion model on the cover. Scene fades to black.

The opening scene tells us, as voyeurs, everything we need to know about L.B. Jefferies; it sets the tone for the entire film, not only in terms of motif and the mindset of the protagonist, but also, to a certain degree, the technical and stylistic aspects. We, as the audience are let into Jeff's life, and

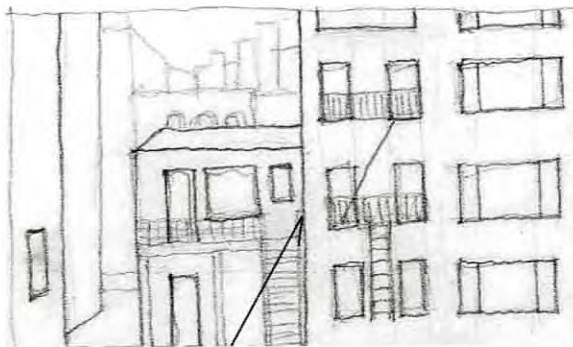
are told his story. He is the ultimate voyeur-risk-taker. Jeff is an active photographer, getting the impossible shots no one else can. Currently, he is non-ambulant and therefore confined to a wheelchair *and* his apartment. His broken leg and camera is the result of the first framed photograph we see on his wall: A black and white photograph of two race cars in collision, one of them having shed a tire that is midair in the foreground, coming at the viewer, taken from roughly the middle of the racetrack. The other photos invoke a sense of danger as well as patient documentation; Jeff is always there to seek out and witness the seemingly inaccessible.

THEATRICALS OF CONGESTION

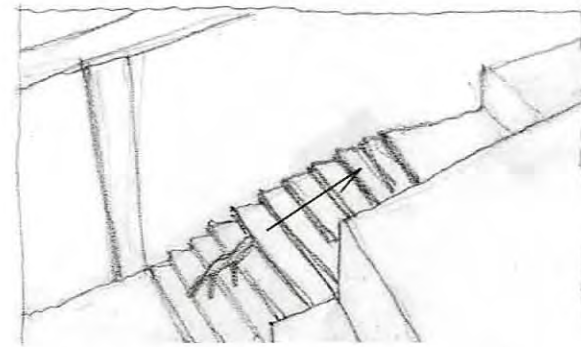
Below and spread. Storyboards for the opening sequence of *Rear Window*.



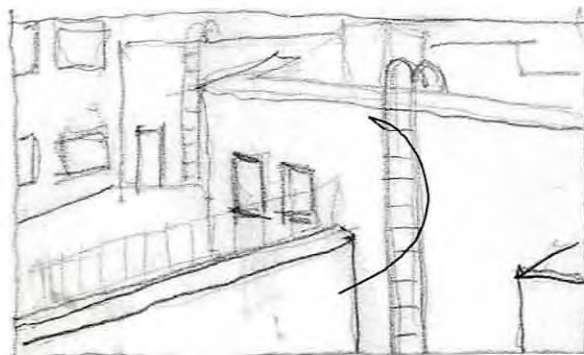
1. M.S. Jeff's windows. Opening credits shot. Shades rise like scrim.



1.b. Zoom through center window to courtyard for establishing shot.



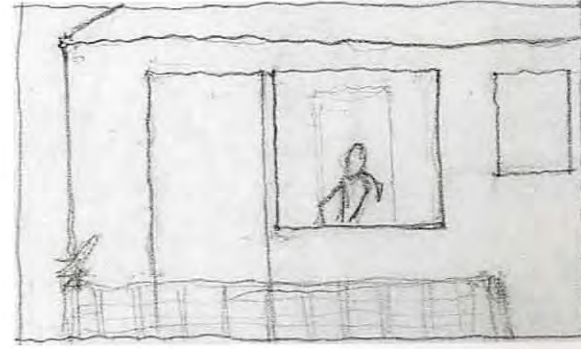
2. L.S. Bird's eye view. CAT runs up steps.



2.b. L.S. Tilt up. Pan right to left.

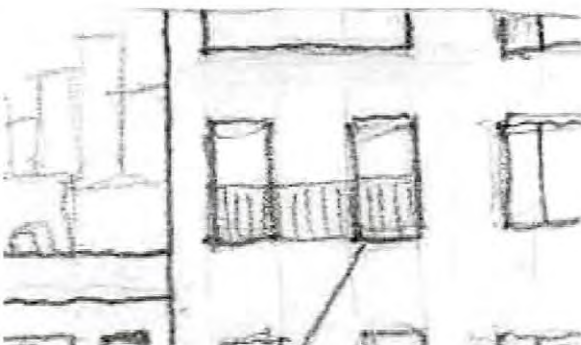


2.c. L.S. Tilt up. Pan right to left.

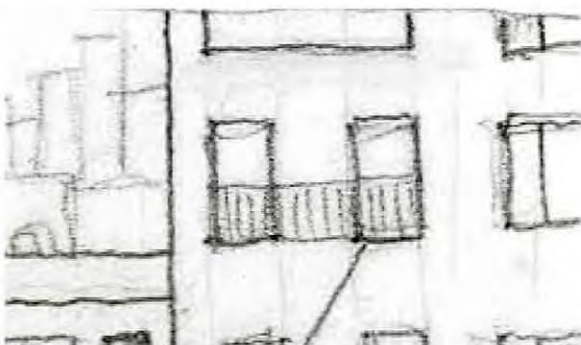


2.d. L.S. MISS TORSO. Pan right up to top windows.

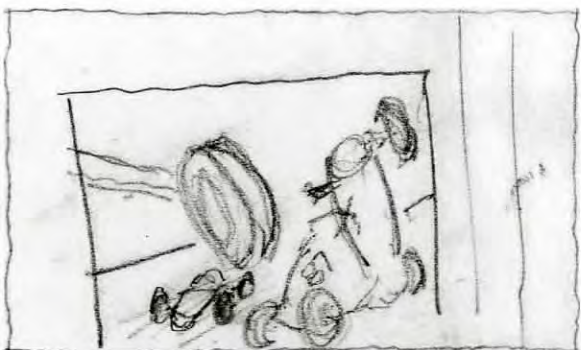
CINEMATHEQUE HITCHCOCK: THE THEATRICS OF CONGESTION



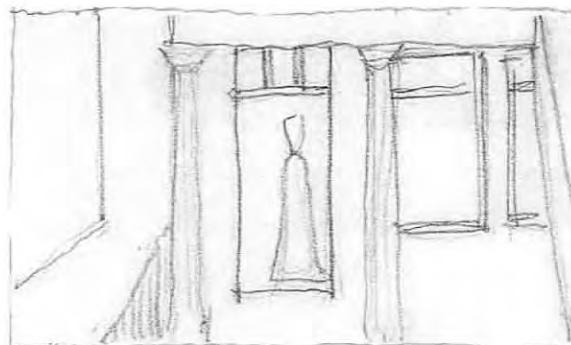
2.e. L.S. DOG COUPLE. Pan/tilt down and left.



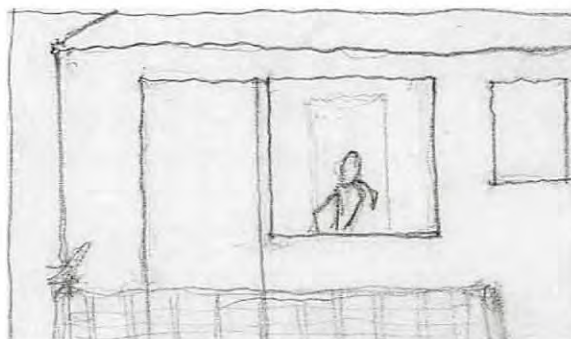
4. L.S. DOG COUPLE. Pan/tilt down and left.



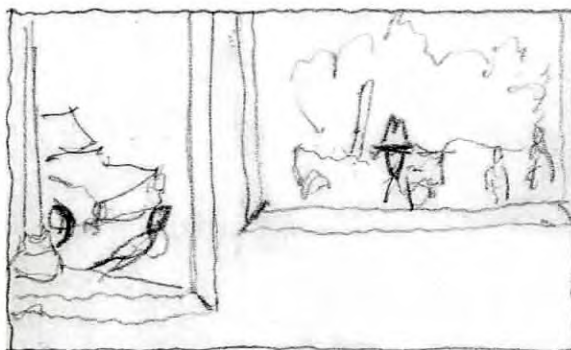
4.e. C.U. RACECAR PHOTO. Tilt up to photo of fire.



2.f. L.S. SCULPTOR. Pan left/reverse dolly zoom.



4.b. L.S. MISS TORSO. Reverse dolly zoom.



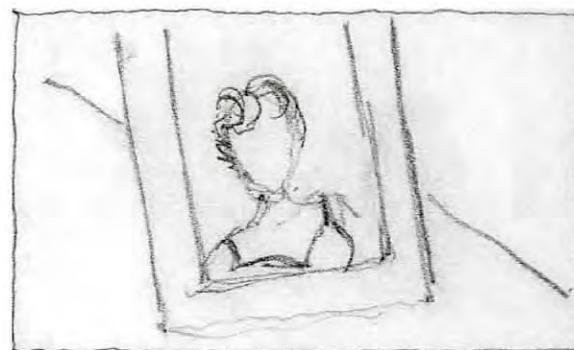
4.f. C.U. FIRE PHOTO. Pan left to HIT AND RUN PHOTO. Pan left.



2.g. C.U. JEFF, sleeping. A bead of sweat drips down his forehead.

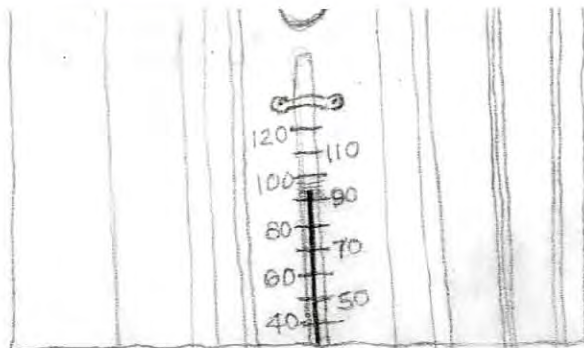


4.c. C.U. JEFF, still sleeping. Pan to cast.

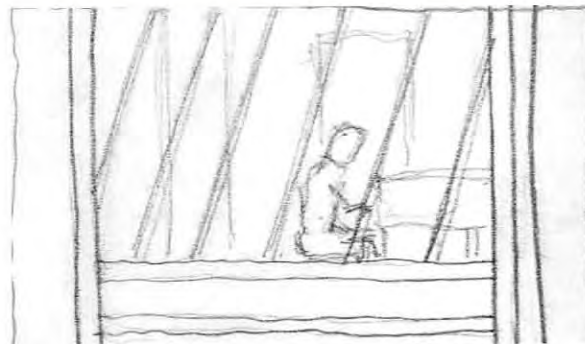


4.g. C.U. MODEL PHOTO. Pan left.

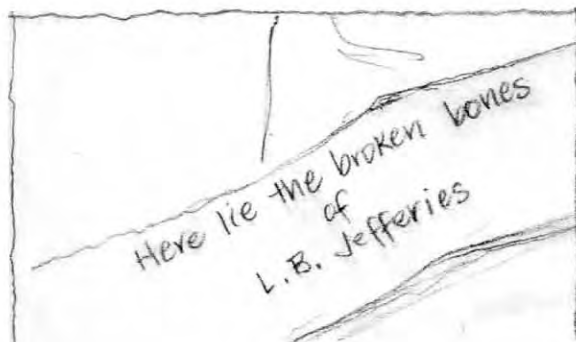
THEATRICALS OF CONGESTION



3. C.U. THERMOMETER. Temperature reads 94 degrees. Pan left to composer.



3.b. L.S. COMPOSER.



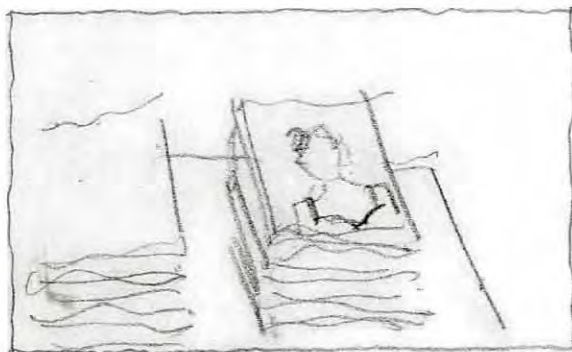
4.d. C.U. JEFF'S CAST, reading "Here lies the broken bones of L.B. Jefferies."



4.e. M.S. JEFF, still sleeping. Reverse dolly zoom. Pan left to camera.



4.d. C.U. BROKEN CAMERA. Zoom and tilt up to car photo.



4.h. C.U. MAGAZINE STACKS. Fade.



4.h. M.S. JEFF, awake.

The Dog Couple



Miss Torso



The Thorwalds Composer



The Newlyweds



Sculptor



Miss Lonelyhearts

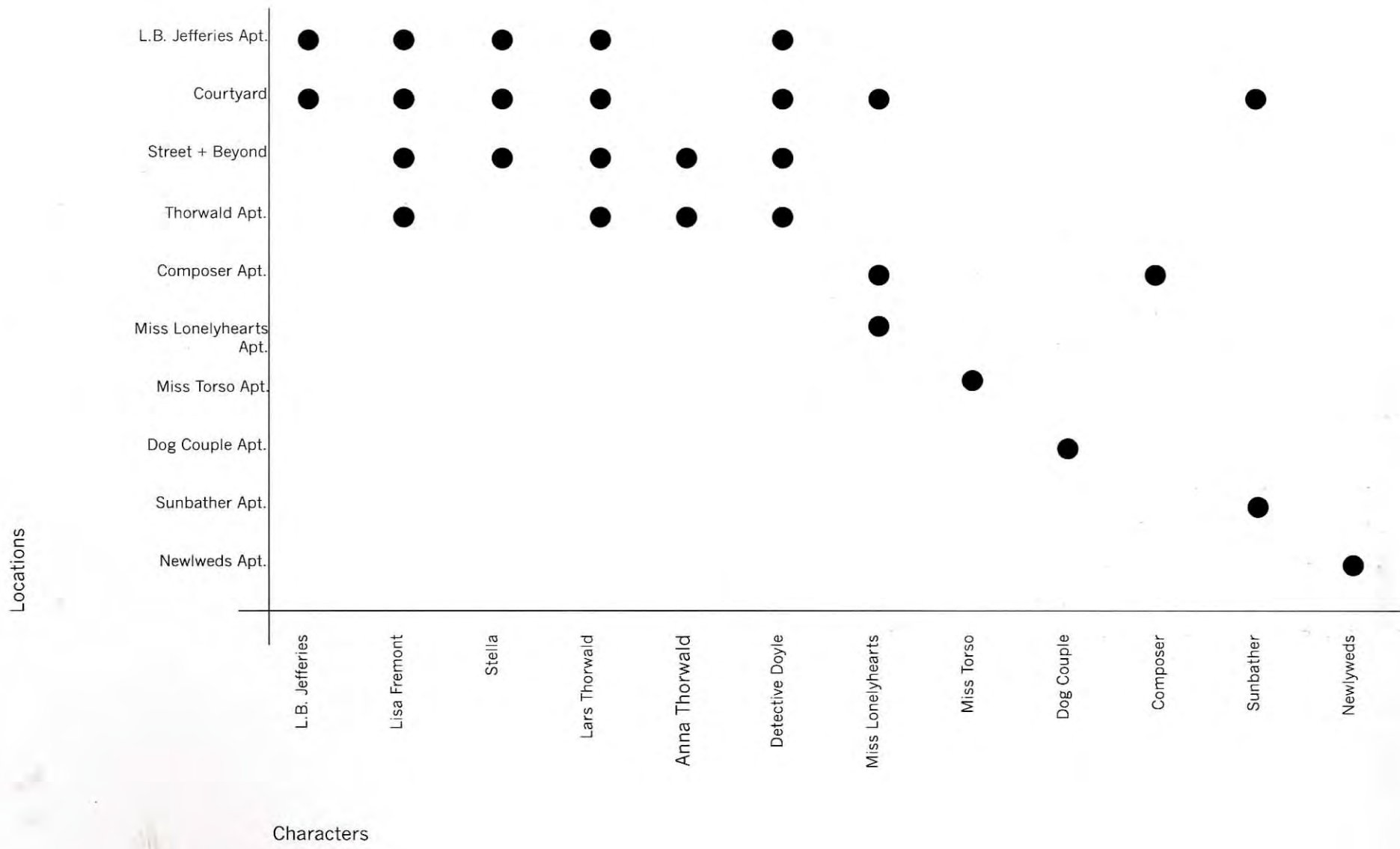


Above. The characters of *Rear Window* as depicted in the establishing camera sequences.

Ultimately, L.B. Jefferies' voyeurism is justified by the conclusion of the film; the murderer is apprehended. In contrast to the ethical dilemma in the film, within architecture and the public domain, voyeurism has the ability to be a much more innocent concept, and less black and white in terms of ethics. Voyeurism is derived from the French word, *voir* meaning 'to see.' As a legitimate public pastime, architectural/public voyeurism might also be known as *people watching*. Certainly the way in which Jeff watches his neighbors would be categorized under this heading; if he were voyeuristic in the sexual connotation of the word, he would not split his focus among the many windows on the block. His only interest would be 'Miss Torso,' the lithe and beautiful dancer living directly across the courtyard. Because Jeff's visual access to more legitimate spaces in the public domain is limited by his injury, his people watching must occur within the semi-private space of the courtyard. The entire set, or more specifically, the courtyard acts as another character in *Rear Window*. As a common area shared by inhabitants of the block, the space becomes a natural social condenser, and therefore, a fictional substitute for the public domain of the actual city neighborhood within the film.

In recent years poor urban planning that precludes diverse programming has compromised this public domain of 'people watching' and architectural voyeurism. In *Death and Life of Great American Cities*, urbanist Jane Jacobs expounds upon the value of the public domain within our culture and architecture, and what happens when that realm is jeopardized: "When an area of a city

lacks sidewalk life, the people of the place must enlarge their private lives if they are to have anything approaching equivalent contact with their neighbors" (62). Washington Square Village in Greenwich Village demonstrates this weakness. The colossal alien slab towers and the 'park' they enclose act as boundaries to the block rather than liners, and therefore discourage the necessary public activity of 'sidewalk life.'



Above. Graph of character mobility in *Rear Window*.

The previously mentioned physical and visual divide inherent in the architecture of *Rear Window* also occurs within daily city life and is represented by the actors or users. In Hitchcock's film, it is the fixed versus the mobile. Jeff, being the protagonist, anchors the 'fixed' cast of characters. Stella, Lisa, and Thorwald are the most mobile, as we have seen them in the sliver of a glimpse we get of the world outside the courtyard and apartments. Though it is known that all other characters are capable of physical movement, they are not seen outside of the confines of their respective apartments. To different degrees and scales of hierarchies, both types of users, the fixed and the mobile are all of the public realm and therefore act as different kinds of spectators. Within the film and Manhattan, the 'fixed' can be described as those who are **sky dwellers**, as opposed to the mobile players: **land dwellers**. Sky dwellers are those occupying space above ground level, from low-rise tenement structures to massive skyscrapers. Land dwellers are those of the mobile community, occupying space at the ground level –

the space of the earth. However, in this model, dwellers are not fixed to any one location. A land dweller might become a sky dweller once one has retired to one's home from an afternoon in the park, and a sky dweller might become a land dweller during the time he travels from the office to his place of residence; just as Lisa ceases to be a land dweller (running all over Manhattan for her job to meet with important people) and becomes a sky dweller once she has entered Jeff's apartment. Thus, to create congestion and urban theatre, either the same players or the same location must intersect – or both – in order to create a montage of the public and private realms of the sky and land dwellers.

CINÉMATHÈQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

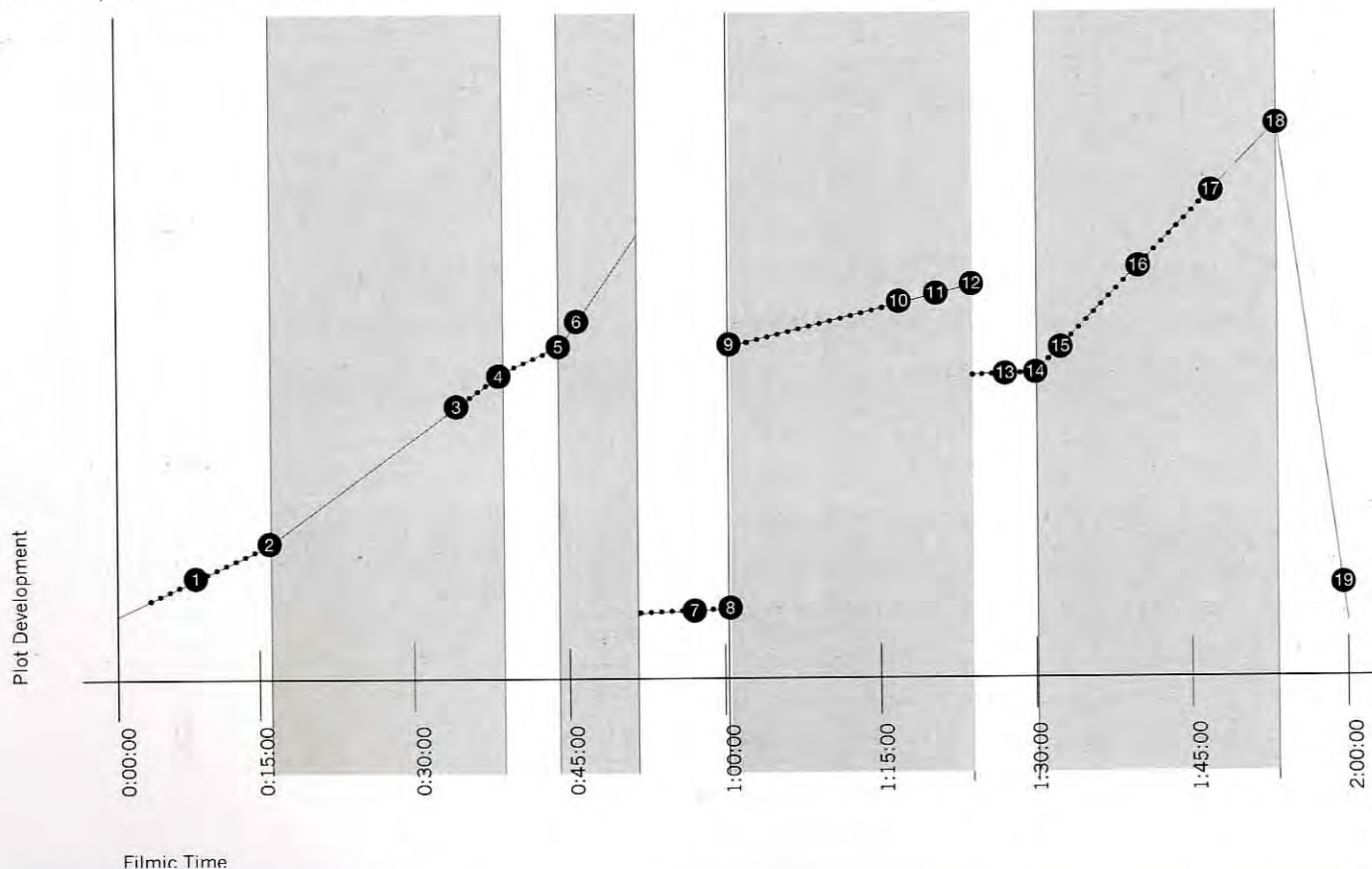
Rear Window, Graph of the Plot

..... Jeff watches
 Night *
 Day *

* Fades are used to indicate changes from Day to Night and vice versa.

- 1 Stella arrives, does her work, and leaves.
- 2 Lisa arrives with dinner and later leaves.
- 3 Jeff falls asleep. He wakes up a bit later when he hears a scream.
- 4 He sees Thorwald leaving his apartment.
- 5 Lisa arrives, Jeff explains his theory about the suspected murder.
- 6 Lisa leaves and phones Jeff the address of the Thorwalds.
- 7 Stella arrives, then leaves after work.
- 8 Detective Doyle arrives to speak with Jeff, then departs.

- 9 Jeff phones Det. Doyle. Lisa enters. Thorwald leaves his apartment.
- 10 Doyle arrives at Jeff's apartment, then leaves after quashing speculation of a murder.
- 11 Lisa and Jeff talk about *Rear Window Ethics*; Lisa closes the shades.
- 12 The Dog Couple's dog is murdered - neck broken.
- 13 Lisa, Stella and Jeff watch Thorwald clean the bathroom.
- 14 Jeff writes the letter to Thorwald, "LARS THORWALD - WHAT HAVE YOU DONE WITH HER?"
- 15 Lisa and Stella investigate the courtyard.
- 16 Jeff calls Thorwald; Thorwald leaves; Lisa climbs the fire escape and enters Thorwald's apartment through the window.
- 17 Thorwald comes back and grabs Lisa; Jeff calls the cops; the police arrive at Thorwalds and arrest Lisa; Lisa finds Mrs. Thorwald's ring and signals Jeff (Thorwald sees).
- 18 Jeff answers the phone thinking it is Doyle - but Thorwald asks him what he wants.
- 19 Thorwald comes to Jeff's apartment and attacks him and throws him out the window. The police try to catch Jeff; they arrest Thorwald, whom confesses.
- 19 Both of Jeff's legs are broken, but he and Lisa are content.



Regarding the aforementioned technical and stylistic elements of *Rear Window*, director Alfred Hitchcock uses the first sequence of the pan of the courtyard and its tenants repetitively as establishing shots throughout the film. Tertiary to the establishing sequences are the fades to black. The action of the film would seem to occur in real time were it not for the fades to black, which usually transpire at moments in which Jeff falls asleep. Occasionally, the fade to black simply is used to show a brief passage of time. However, the most significant editing Hitchcock employs is the repetitive montage sequence.

Montage, like the word voyeur, derives from the French, *monter*, 'to assemble.' In the early days of films, sequences were as long as the filmstrip would allow. There was no cutting, and film was basically a documenting tool. The Lumiere Brothers' famous street scenes shot in 1895 such as *Workers Leaving the Lumiere Factory* and *Arrival of a Train at a Station*, would be deemed more as 'actualités' than filmmaking as an art. There was no distinction between a shot and a sequence (Giannetti 171).

American director, D.W. Griffith is most often credited with creating classic cutting, or editing, and therefore is considered to be the 'Father of Film' by many. By establishing the precise functions of certain shots, angles, and camera movement, Griffith in fact developed the visual syntax of cinema. In this act, he identified the quality that makes film an art - **pure cinema** - that which cannot be achieved in any other medium, whether in the theatre or a book (Gottlieb). Griffith's 1915 film, *Birth of a Nation*, most encapsulates this ideal.

Contemporarily, in Russia, Lenin formed a Moscow film school that would be able to fuel his propagandist agenda through a unifying visual language. The Soviets became film revolutionaries by closely studying the editing and montage work of D.W. Griffith. At first students of art, architecture and engineering, Lev Kuleshov, Sergei Eisenstein and Vsevolod Pudovkin had the educational and theoretical bases to craft a Soviet proclamation on film theory: 'The foundation of film art is editing' (Giannetti 147).

Thus, a most direct link between the two mediums of film and architecture would have to concern film's ongoing debate on **auteur theory**, to which Griffith and the Russians would most likely subscribe. Posited circa 1950 by film critic François Truffaut of the French periodical *Cahiers du Cinéma*, the theory was then bolstered by other discerning makers and critics of film art, especially when regarding the Americans. The auteur theory suggests the vision of the director as paramount. He helms the film in every creative sense, much like an architect. In terms of American cinema, reflection on this theory naturally leads to a discussion about Director Alfred Hitchcock. Beginning with *Notorious* in 1946, Hitchcock produced virtually the rest of his own films. He was also famous for storyboarding every shot of every script; by this time, Hitchcock was indeed in control.

Hitchcock, himself, was a disciple of both the D.W. Griffith and Pudovkin / Soviet styles of editing. This is evident in his view on filmmaking and pure cinema:

This is one of the ingredients of true cinema. To put things together visually; to tell the story visually; to embody the action in the juxtaposition of images that have their own specific language and emotional impact – that is cinema (Gottlieb 210).

The specific montage sequences that Hitchcock employs in *Rear Window* involve camera cuts back and forth in between Jeff's **point of view shots** of his neighbors to **reaction shots** of the man himself. This is highly reminiscent of the Soviets' *Kuleshov Experiment*. Due to the lack of resources in post-revolutionary Russia, the Soviet film school did not possess any film to shoot with, but only had stores of stock footage. In conjunction with their studies of montage, the students re-edited the stock footage for the purposes of learning. Their studies yielded the *Kuleshov Experiment*, in which a series of different events were intercut with the same neutral reaction shot and shown to the public. First, the steaming bowl of soup cut to the 'actor's' reaction. Second, a shot of a woman lying inside a funeral casket with the reaction shot, and third, a shot of a little girl playing juxtaposed with the same reaction shot. The public decreed the actor a successful talent in being able to express such emotions as 'hunger, deep sorrow, and paternal pride' (Giannetti 173). Thus, the experiment demonstrates the fact that the meaning of any one shot is inconsistent and/or indiscernible

without its surrounding context. Architect Bernard Tschumi cites the Kuleshov Experiment in *The Manhattan Transcripts*, and reiterates the idea as it applies to film as well as architecture:

These combinations are nothing but a form of editing of montage, where stage and audience space are ultimately reversed, and the action becomes its own representation...Since each frame is isolated from the next, architecture can begin to act as a series of surprises, a form of architectural jump-cut, where space is carefully broken apart and then reassembled...(12).

Below. A series of stills from *Rear Window* depicting Jeff and Stella's reaction shots in response to Lisa getting caught by Thorwald.

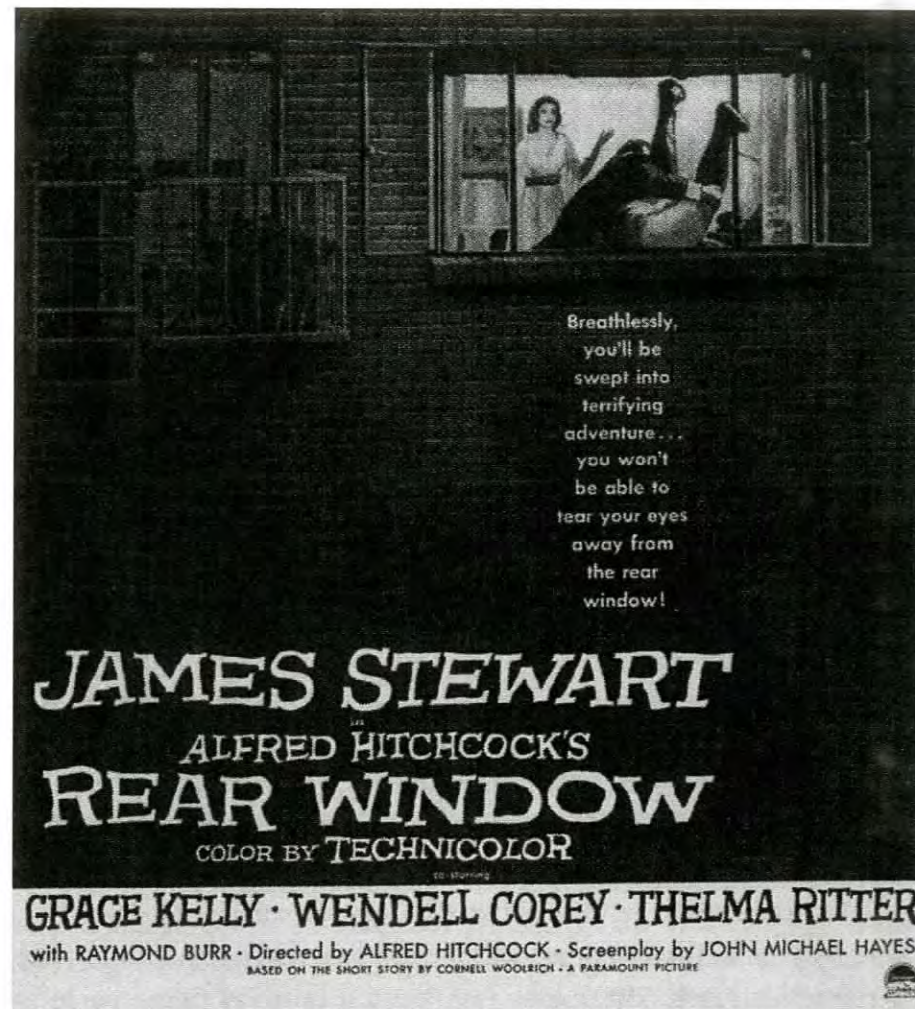
THEATRICALS OF CONGESTION



To really appreciate architecture,
you may even need to commit
a murder.



Architecture is defined by the actions it witnesses
as much as by the enclosure of its walls. Murder
in the Street differs from Murder in the Cathedral
in the same way as love in the street differs from
the Street of Love. Radically.



Above. A movie poster for *Rear Window* depicting the pivotal confrontation; however, the poster is false advertising, as Jeff is thrown from his own window, not Thorwald's, and no woman is present.

Left. One of Bernard Tschumi's Posters for Architecture (Questions of Space 10). The similarities between the posters is undeniable.

And while there is no formal evidence or citation to suggest that Tschumi drew heavily from *Rear Window* for his *Manhattan Transcripts*, but one can only surmise that this is so, based on his few words about the Transcripts as well as his chosen 'program.' The program is divided into four sections, each with their own title tied to place and event. Part One, *The Park*, entails a murder in Central Park. The event is mapped through a series of tripartite juxtapositions of a photograph, plan and diagram. *Part 2, The Street (Border Crossing)*, deals with an "existing spatial sequence"; the traversal of Manhattan's borders from west to east along 42nd Street. *MT Three's The Tower* covers "The Fall" in which Tschumi describes the people whom inhabit the places of the "home, office, prison, hotel (and) asylum" all as "inmates." Other than parts one and three that closely resemble plot points in *Rear Window*, *Manhattan Transcript 4, The Block*, resembles the architecture of the film even more closely, especially in Tschumi's own words:

...five inner courtyards of a simple city block witness contradictory events and programmatic impossibilities...in a context usually alien to their activity. Disjunctions between movements, programs, and spaces inevitably follow as each pursues a distinct logic, while their confrontations produce the most unlikely combinations (8).

One can also apply the action/reaction montage model in terms of Manhattan's physical manifestation. Manhattan and Greenwich Village can be explained by a series of historical cause and effects that have produced its present state. As will be discussed further in *Site*, neighborhood overhaul as a result of

city planning and/or university institution growth have accounted for changes of the most severe kind in and around Washington Square. One of the main action/reaction events is the Housing Act of 1949 propagated by the formidable Robert Moses and the subsequent slum clearance south of the square. This in turn, affected the three blocks that now make up the vacuous Washington Square Village, devoid of congestion and event.

CINÉMATHÈQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

(A)
Housing Act of 1949
Federal Government



(R)
Title One
Slum Clearance

(A)
Title One
Slum Clearance



(R)
Lower Manhattan Expressway
Robert Moses

(A)
Lower Manhattan Expressway
Robert Moses



(R)
Washington Square Park
Jane Jacobs

(A)
Washington Square Park
Jane Jacobs



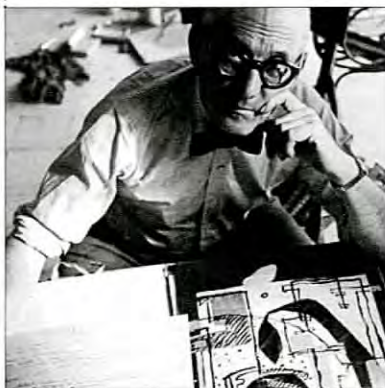
THEATRICALS OF CONGESTION

➤ (R)
The Superblock
Washington Square South

(A)
The Superblock
Washington Square South

➤ (R)
Le "the skyscrapers are too small" Corbusier *
Tower in the Park

(A)
Le "the skyscrapers are too small" Corbusier
Tower in the Park



➤ (R)
Washington Square Village
Paul Lester Weiner

(A)
Washington Square Village
Paul Lester Weiner

➤ (R)
The Silver Towers
I.M. Pei

(A)
The Silver Towers
I.M. Pei

* as quoted in the New York Herald Tribune, Oct. 22, 1935. (Koolhaas 200).

Cinémathèque Hitchcock is thus founded on the notion that both film and modern architecture are also about action and 'the event.' The word cinema, itself, short-form for cinematograph, is derived from the Greek <kinema> meaning movement. In terms of the built environment, the primacy of the '**promenade architecturale**' to modern architecture is evident in Le Corbusier's statement, "Walking, you have to walk through a building with a changing viewpoint, to see the articulation of the building deployed" (Penz). There have even been post-rational arguments made on the filmic qualities inherent in architecture preceding the invention of film.

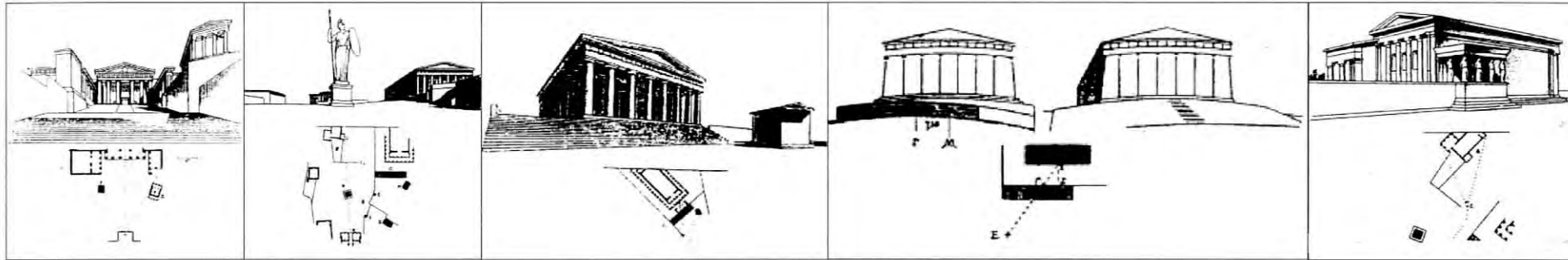
Architectural historian, Christine Smith's essay, *Varietas and the Design of Pienza*, begins by describing stylistic influences of the main buildings in Pienza's central Piazza, including: the Cathedral, Palazzo Piccolomini, the Canon's, the Bishop's Palace, the Communal Palace and the little brick house. She states that at first look, they are not deemed Renaissance buildings. However, it is neither here nor there whether the architecture of Rossellino's Pienza is of the Renaissance Ideal City form or not; the architect's vision was rather a product of his own experience, research, analysis and design, and in doing so, achieved what Smith likes to call the "nature of early Renaissance culture." The relationship between buildings is one of diversity of style, yet they share certain materialities and/or design details. Other than Smith's architect as auteur theory, her main idea, however, was to discredit the idea that the piazza and its buildings were meant to be seen from the certain focal point of the corner of the little

brick house, nor was the church and the piazza meant to be on axis with or approached from Via Marconi (running North – South), both Frontal views of the cathedral. She proposed that a greater dynamism of changing relationships from building to person would be achieved by approaching from either side of Corso il Rossellino (East – West); a 'Renaissance promenade architecturale,' if you will.

Similarly, Sergei Eisenstein, one of the fathers of Russian filmmaking and criticism, writes about the virtues of **parallax**, or rather, montage within architecture. To sustain his argument on 'path' and the moving versus the fixed spectator, he unabashedly (and with great reverence) lifts several paragraphs worth of text and many illustrations from Choisy's 1899 publication, *Histoire de l'architecture*. The 'storyboards' exemplify the "variable point of view...of the mobile spectator" as he moves through the Acropolis of Athens. These are the very same illustrations that Le Corbusier reproduces in his own manifesto, *Towards A New Architecture*. Ultimately, Eisenstein contends that if novelist Victor Hugo can assert that "the medieval cathedrals [are] 'books in stone,'" then the "Acropolis of Athens has an equal right to be called the perfect example of one of the most ancient films (117)."

THEATRICALS OF CONGESTION

Below. Auguste Choisy's drawings from his 1899 text, *Histoire de l'architecture*, reprinted by both Le Corbusier in *Towards a New Architecture* and Eisenstein's *Montage and Architecture* (117-119).

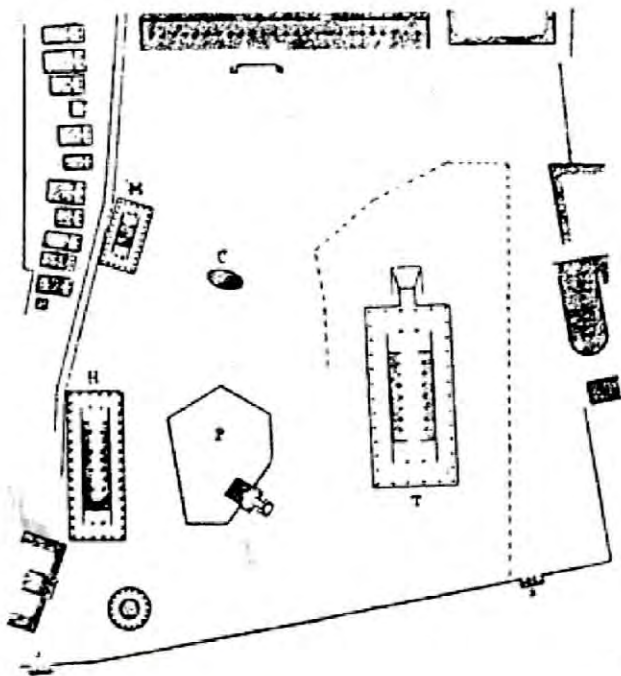


Propylaeum

Athene Promakhos

The Parthenon and its oblique views

Erechtheion



The Acropolis, plan

The culmination of these theories, motifs and techniques lead to the **theatrics of congestion**. In a dense city that thrives on a 'culture of congestion,' (Koolhaas) Manhattan has the inherent characteristics to create not only a physical but also a visual congestion of architecture respondent to the architecture of the city past – one of accumulation, most often – as well as modernist invaders. In *Delirious New York: A Retroactive Manifesto for Manhattan*, Rem Koolhaas asserts that Manhattan's architecture and mindset as a city is one of 'hyper-density' and a model of Salvador Dali's **Paranoid Critical Method** (PCM). New York is surreal – it is the manifestation of dreams and 'paranoiac delusions' – it thinks of what it wants to be and then imposes that fake reality as 'fact' (238) – Manhattan is its own fictionist.

Like a lone actor who enacts an absolutely different play from that of the other actors on the same stage, modern architecture wants to perform without belonging to the scheduled performance: even in its most aggressive campaigns of realization it insists on its otherworldliness (Koolhaas 2006).

The above quote demonstrates Manhattan's, Greenwich Village's and certainly Washington Square Village's need for attention supported by a density and congestion of the public domain. Coupled with the Hitchcock montage model of action/reaction, this *need* suggests an action/reaction mode within Village architecture in which different scales of urban theatre intrinsic to soundstage/set hierarchies of city architecture supported by interchanging and intersecting 'players' beget the montage of visual congestion: the theatrics of congestion.

In this way, *Rear Window* is a microcosm of Manhattan/PCM voyeurism and the theatrics of congestion. Hitchcock enforces this notion in his own words: "What you see across the way is a group of little stories that... mirror a small universe."

Cinémathèque Hitchcock will be a hybrid program of the expected cinémathèque program as well as the main program of the soundstage; essentially a program to encompass the life cycle of a film.

Classrooms, seminar rooms, an exhibition gallery, screening rooms and a film archive/library to teach cineliteracy.

Soundstages to shoot motion pictures.

An auditorium (and screening rooms) to watch and analyze film.

A preservation lab.

The 'life cycle' program will be sequenced in linked and or nested levels of hierarchies as in montage. Hierarchical issues of figure/ground represented by the metaphorical manifestation of the soundstage/set relationship will be a driving force in the relationship of programmatic 'events' to one another.

In concert with architectural and cinematographic theoretical issues of sight, programmatic concern for visual *and* acoustical conditions is critical for the screening rooms and soundstages. Such concerns as screen dimensions and placement, seat placement and floor slope of screening rooms in addition to acoustics and sound insulation will be addressed as technical issues.

Available Space

Washington Square Village Courtyard
Surrounding Sidewalk

Public/Academic Space

Entrance	9000 sf
Auditorium (500 seats)	5200 sf
Screening Room A (200 seats)	3500 sf
Screening Room B (80 seats)	1500 sf
Café	1000 sf
Cinémathèque Shop	2500 sf
Film Library	900 sf
Preservation Lab	1500 sf
Classrooms (6)	4800 sf
Seminar Rooms (2)	2400 sf

Exhibition Space

Grand Soundstage	14500 sf
Soundstage A	5900 sf
Soundstage B	3000 sf
Courtyard	
Small Gallery	1500 sf

Subtotal 78,800 sf

Administration/Support

Information/Box Office	400 sf
Cloakroom	600 sf
Restrooms	600 sf
Offices	2000 sf
Conference Rooms	1000 sf
Employee Lounge/Locker Room	1000 sf
Set Storage	10000 sf
Preparation Studios	3000 sf
Shipping/Receiving	3000 sf

Circulation/Restrooms/Mechanical Spaces
(20% of Total)

15,760 sf

TOTAL 94,560 sf

CINÉMATHEQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

PUBLIC

PRIVATE

Entrance

Auditorium

Film
Library

Grand
Soundstage

Information
Box Office

Screening
Room A

Preservation
Lab

Soundstage A

Cloakroom

Screening
Room B

Classrooms

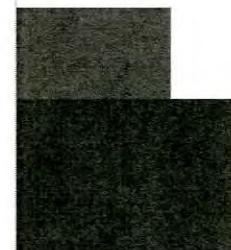
Soundstage B

Restrooms

Seminar
Rooms

Cinematheque
Shop

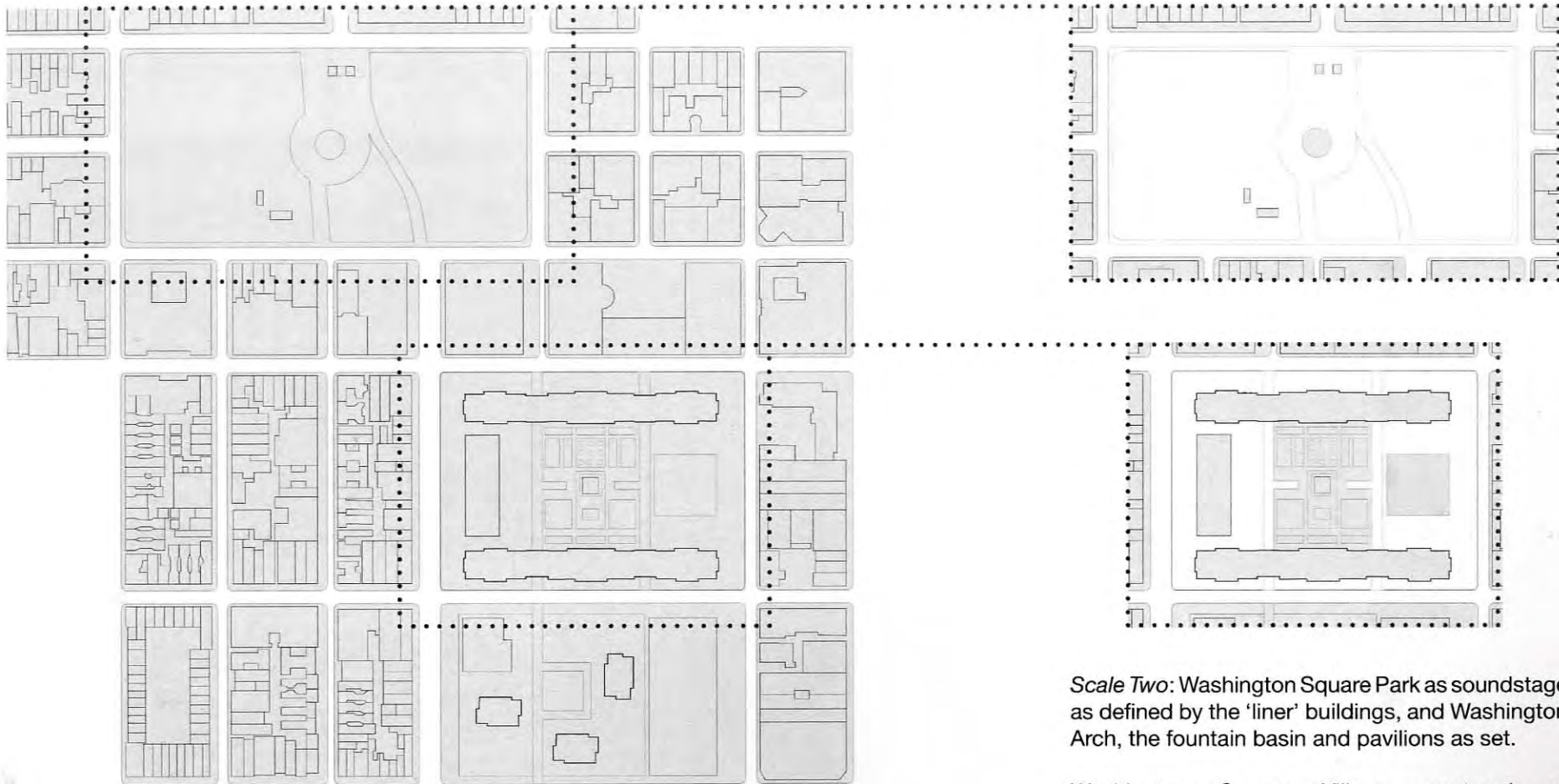
Cafe



Below. Programmatic Hierarchies: The Architectural Stage Set as Figure Ground.

PROGRAM

Scale One: Greenwich Village as soundstage, the buildings as set.



Scale Two: Washington Square Park as soundstage as defined by the 'liner' buildings, and Washington Arch, the fountain basin and pavilions as set.

Washington Square Village courtyard as soundstage defined by the apartment blocks; courtyard programming as set: the strip of commercial shops, the playground, etc.

Rear Window ethics and congestion theorems aside; though issues of Sight seem to be at the forefront of the film, they are clearly the resultant condition of Site. Aforementioned in the thesis statement, Hitchcock sent his production designer to investigate Greenwich Village tenements with a central courtyard. In fact, the script does not call the courtyard by name in the exposition, but gives definite evidence as to its presence by description of the surrounding apartments:

FADE IN:

INT. JEFFERIES' APARTMENT – (DAY) – LONG SHOT

Although we do not see the foreground window frame, we see the whole background of a Greenwich Village street. We can see the rear of a number of assorted houses and small apartment buildings whose fronts face on the next crosstown street, sharply etched by the morning sun. Some are two stories high; others three; some have peaked roofs, others are flat. There is a mixture of brick and wood and wrought iron in the construction. The apartment buildings have fire escapes, the others do not.

The neighborhood is not a prosperous one, but neither is it poor. It is a practical, conventional dwelling place for people living on marginal incomes, luck – or hope and careful planning.

The summer air is motionless and heavy with humid heat. It has opened windows wide, pushed back curtains, lifted blinds and generally brought the neighborhood life into a sweltering intimacy. Yet, people born and bred to life within earshot and eyeglance of a score of neighbors have learned to preserve their own private worlds by uniformly ignoring each other, except on direct invitation.

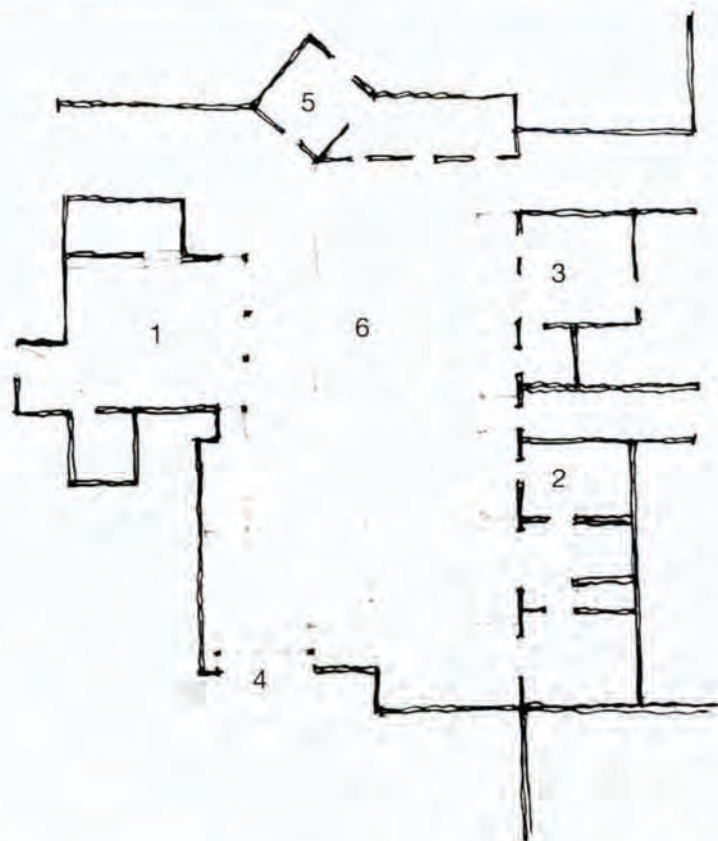
In ordering a site expedition, Hitchcock did not intend to find a site to shoot **on location**. Instead, Hitchcock's fact-finding mission produced one of the largest and most expensive studio sets at that time. Built on a soundstage, the immense

set measured 98 feet wide, 185 feet long and 40 feet high (5 to 6 storey buildings). The courtyard had a span of 70 feet in between the tenement structures, and was dug 30 feet below the soundstage floor. Excavation was so deep that studio water lines were tapped by accident! Thirty-one apartments were built; twelve of them completely furnished; all purported to have running water (Krohn).

Thus, Hitchcock's obsessive replication of Greenwich Village as site yielded a highly authentic model. This **paranoid-critical** manifestation speaks much to the theatrics of congestion.

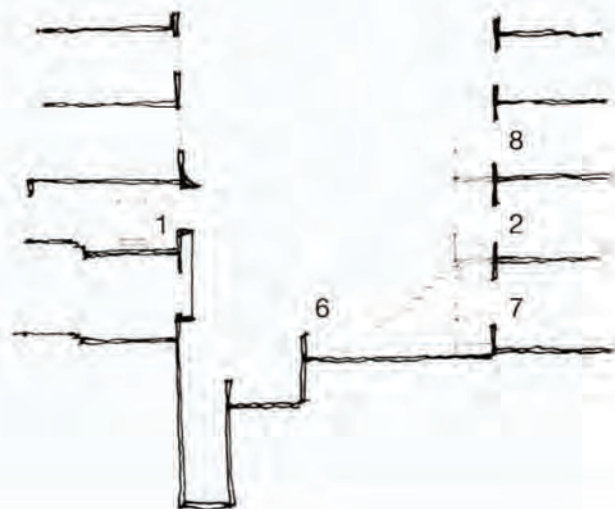


Above. Illustrations of the set for day and night lighting purposes (Atkinson 34).



Plan and Section of the set of Rear Window

1. Jeff's apartment
2. The Thorwalds
3. Miss Torso
4. The Composer
5. The Newlyweds
6. The Courtyard
7. Miss Lonelyhearts
8. The Dog Couple





Above. Stills from a 1903 American Mutoscope and Biograph Company film of 'The Parade of Exempt Firemen.' D. W. Griffith's film company was located in Greenwich Village (Library of Congress, Digital Collections).

Tangential to the fascination with *Rear Window* as well as all cinema, one should consider the habits and practices of cinemagoing; the actual viewing experience. Other than regular childhood trips to various suburban cineplex establishments, the urban experience is quite different. My personal urban cinema memories are largely stolen from films themselves, with the exception of a handful of actual visits to old theatres in London and New York. The essential images are numbered three:

- One, the small and charming indie/art house cinema,
- Two, the 1920s 'popcorn palace,' forged from the gilded grandiosity of yore and the then-present art-deco craze
- And Three, the suburban cineplex displaced to the city block.

All three of these cinema types exist, and in droves, in Greenwich Village. Richard Alleman devotes a chapter in his book to Greenwich Village which he deems, "The Big Backlot," in *The Movie Lover's Guide to New York*. He states:

Besides being popular as a place where movies are shot, the Village is also one of New York's most popular neighborhoods for going to the movies. Abounding with small, often avant-garde, theaters that cater to a variety of eclectic Village tastes, the Village has a movie house for practically everyone...(171).

With that, the conversation must once again, revisit Greenwich Village as site.

Since its earliest recognition as an *urban* neighborhood, there has always been a social divide. This divide occurs between the **natives**, and the more temporal element. The natives are considered to be the community within Greenwich Village that live (and sometimes work) there and fundamentally account for the local patterns of activity. The abovementioned *more temporal element* has characteristically been those whom simply reside in the neighborhood, but are deemed outsiders in terms of a more cosmopolitan lifestyle. Essentially, they are the commuter population, so dubbed, the **Villagers**. From about the mid-nineteenth to the mid-twentieth centuries, this social divide has manifested itself largely between the tenement or immigrant population and the bohemian artists and/or student population (Ware). The more recent economic shift in the Village since the 1980s has also removed certain population groups from the area, among them being the poorer tenement dwellers, immigrants, and starving artists. The gentrification of the area made the argument an issue between all residents of the area and New York University (Harris). **Town-gown** relationships, however, have always seemed to be at the head of Village disputes. Even as early as the 1920s, the divide is made clear:

In the informal social life that went on in the apartments and homes of the respective elements of the community, there was no crossing of the line. The local boys looked through the unshaded windows with envy at the gin and the girls which adorned the parties given by the young Villagers. They cast especially covetous eyes upon the attractive girls whom the New York University fraternity men brought to their fraternity houses...(Ware 120).

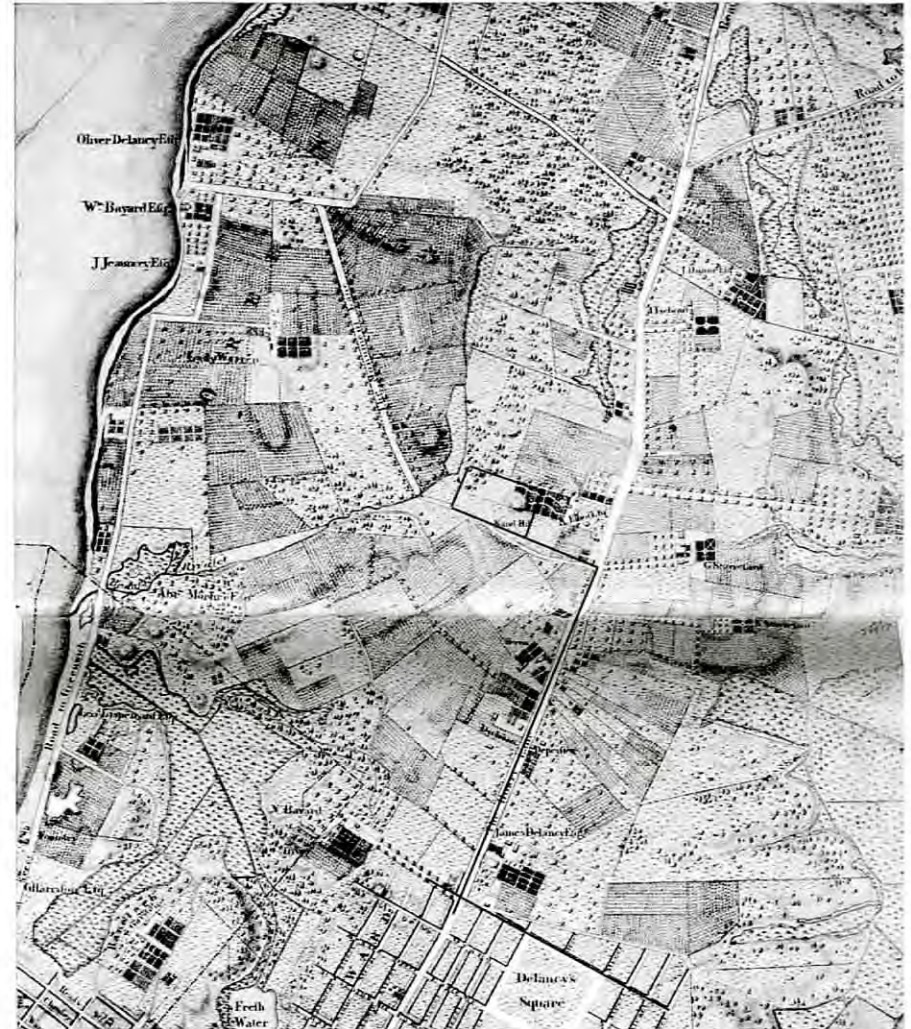
This quote from Ware's book, Greenwich Village: 1920 – 1930, also illustrates a point of Rear Window Ethics. A social divide creates mystery, and along with it, a certain sense of curiosity. That, and the artistically and often visually inclined atmosphere of the Village lend itself to voyeuristic tendencies. The innumerable cinemas, theatres, restaurants and shops speak to this vibrant and public culture of which Greenwich Village has enjoyed historically as a neighborhood since the early eighteenth century. This is chiefly due to the success of Washington Square Park as an important piece of infrastructure within the neighborhood.

The Park and the surrounding land was originally tracts of farmland. The land was used as a cemetery following several bouts with yellow fever, and also as a public gallows. In the early 1820s, as the city was extending northward and property values rising, the land was dedicated to retired seamen. Shortly thereafter propositions for a public square on the property were abound, and in 1826, Washington Square was dedicated officially. Over the years, the rising property values surrounding the square and the upper set they housed called for the square to be privatized, but the public nature of the square was upheld. As a result, Washington Square Park has always remained part of the public realm; always a spectacle to be viewed; urban theatre – whether for a picturesque stroll or rest, a parade, or a protest.

One cannot disallow a discussion on urbanist/activist, Jane Jacobs, when waxing architectural on the values of Washington Square Park. Jacobs affirms the primacy of the fountain basin as the chief hierarchical element in the park, capable of generating activity and congestion:

‘In effect, this is a circular arena, a theater in the round, and that is how it is used, with complete confusion as to who are spectators and who are the show. Everybody is both...’ (105).

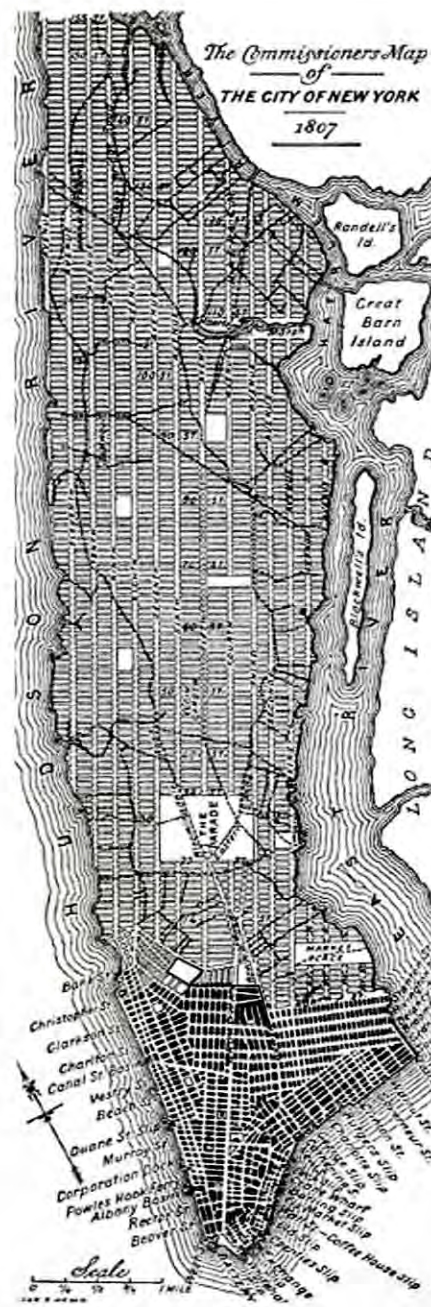
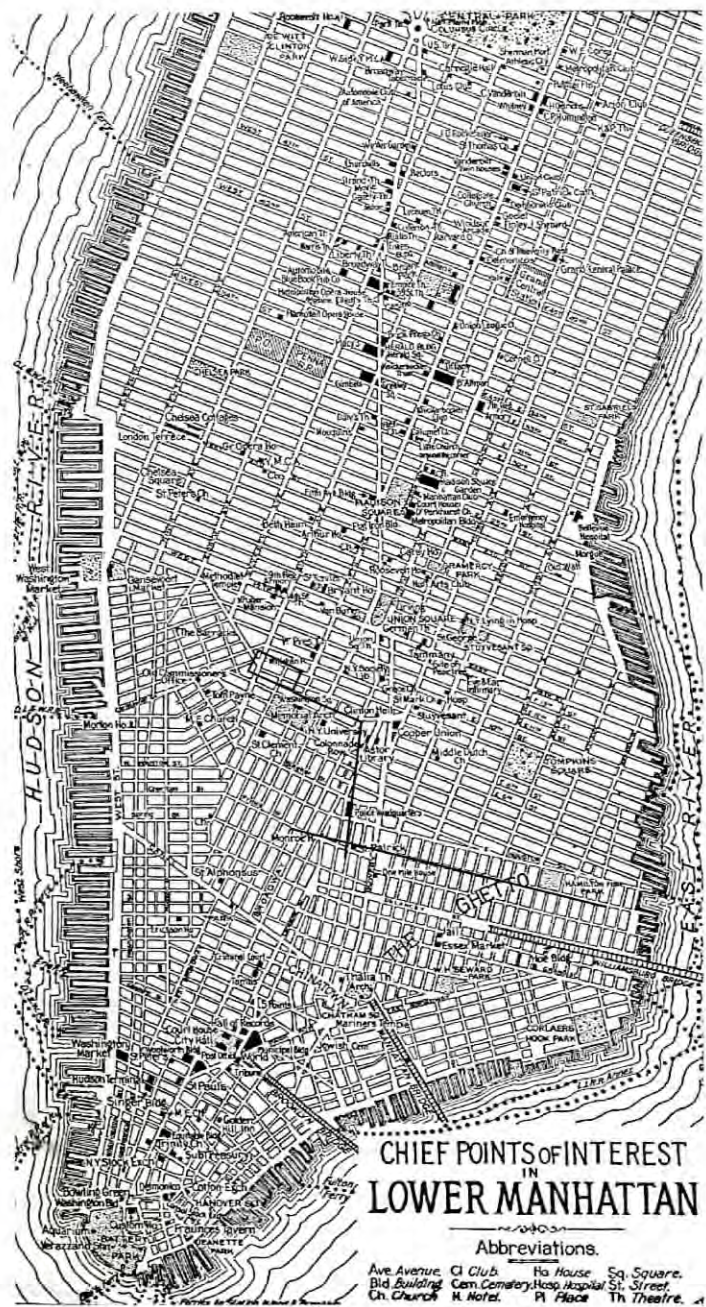
The success of Washington Square Park therefore, is in its generalization; its ability to either bring the native and the Villager communities together - or if not to unite both literally, then - to at least provide a space where they can coexist.



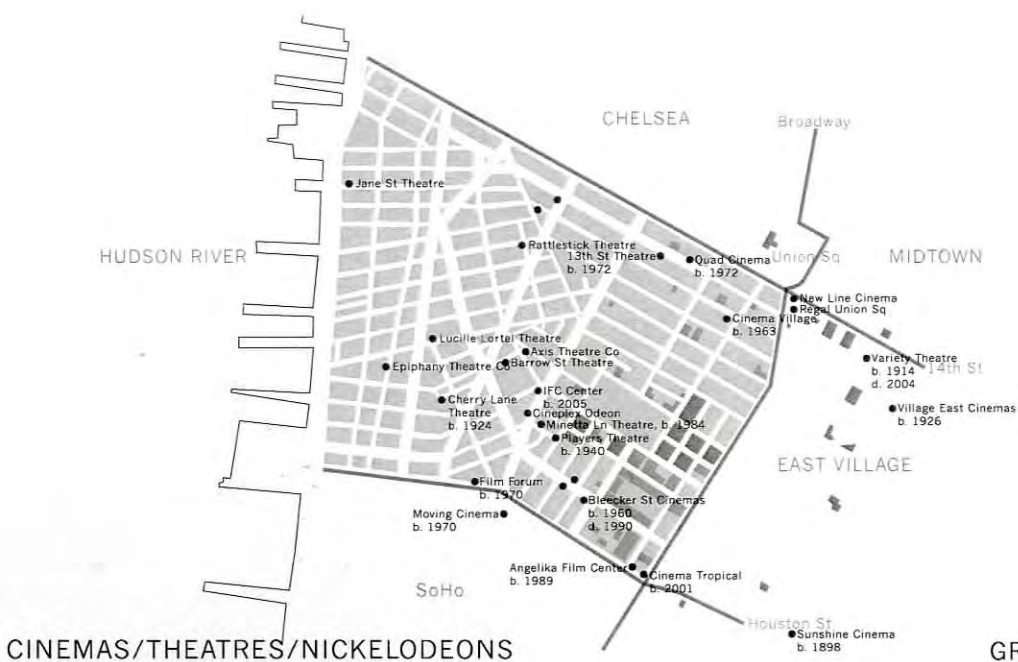
Above. Bernard Ratzer's Greenwich Village map, 1760 (Chapin).

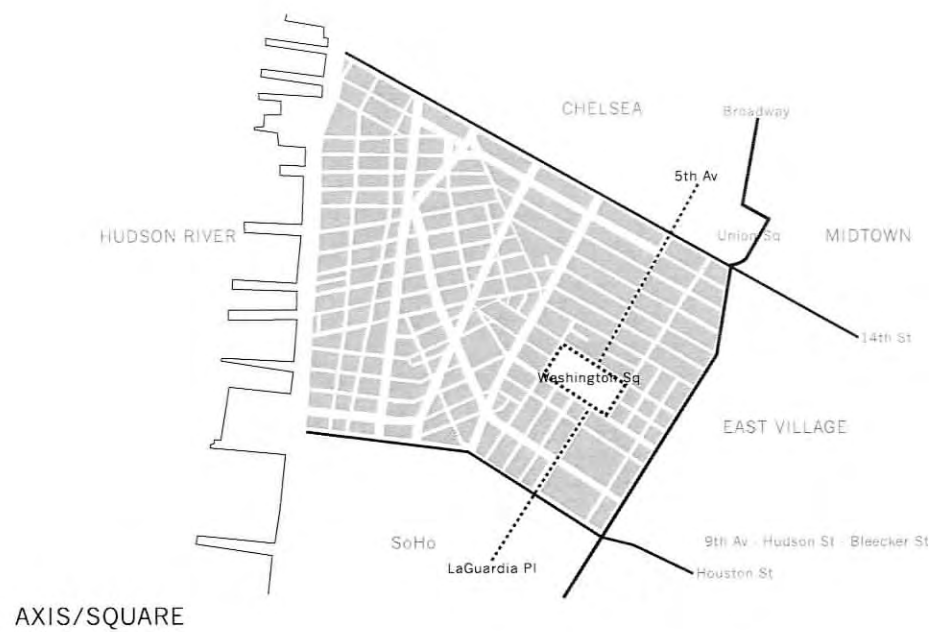
Below. Map of Lower Manhattan, 1920 (U of Texas at Austin, Online Digital Collection).
 Right. The Commissioner's Map of New York City, 1807 (Bridges).

SITE



CINÉMATÈQUE HITCHCOCK: THE THEATRICS OF CONGESTION





CINÉMATHÈQUE HITCHCOCK: THE THEATRICS OF CONGESTION

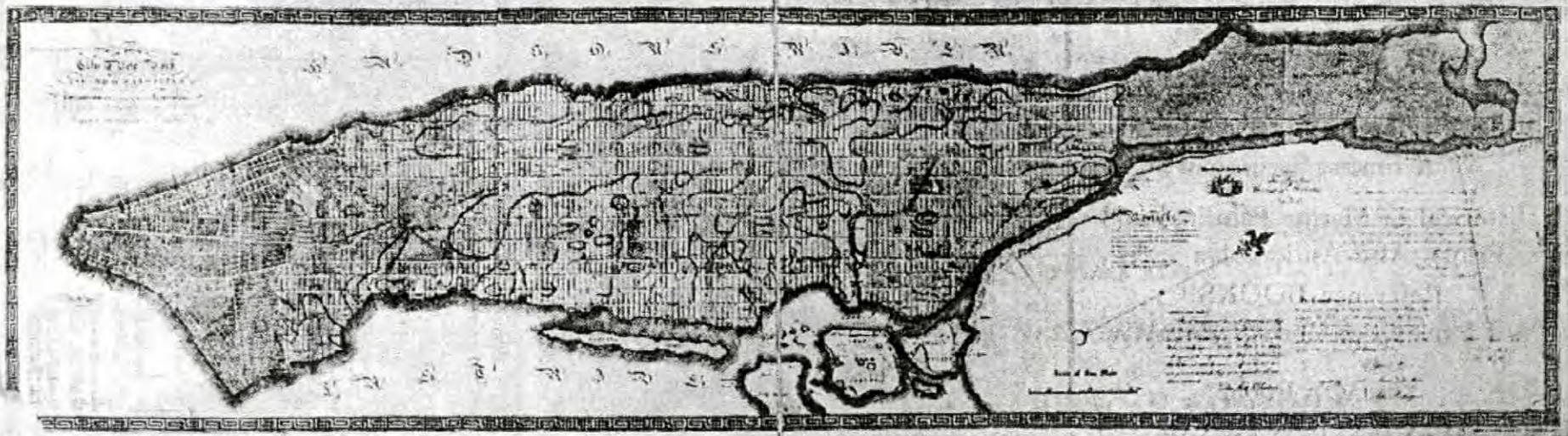
So why doesn't Washington Square Village work?

Just two blocks south of the square, it is seemingly a generalized public park space similar to Washington Square Park, yet little activity has been recorded here since its development.

"Take me back to Manhattan / Take me back to New York. I'm just longing to see once more / my little home on the hundreth floor!"

Much like the de Witt, Morris and Rutherford 1807 gridiron design for Manhattan, for Washington Square Village ‘...the activities it frames, [are] non-existent’ (Koolhaas 13). And the activity never has graced the project. Whereas the ‘leap of faith’ urban design method for the island of Manhattan eventually filled out, the park of the titular ‘**tower in the park**’ scheme did not. Brainchild of the formidable Robert Moses, most notably either revered or reviled for his lengthy run as New York City Parks Commissioner, imposed the superblock strategy upon streets south of Washington Square, from W. 4th Street down past Houston to the adjacent neighborhood, SoHo. The slums in this area, slated for clearance by certification of Title One of the **Housing Act of 1949** were to make way for affordable housing

promulgated by President Truman’s State of the Union Address. Three such city blocks, east of LaGuardia Place to Mercer Street, and from W. 3rd Street to Bleecker Street, were combined into the superblock plan, as were the three blocks below, respectively. Wooster and Greene Streets were closed off, and the towers in the park were set for development. Architect Paul Lester Weiner, in conjunction with S. J. Kessler and Sons and landscape design firm, Sasaki, Walker & Associates, devised Washington Square Village.



Above. DeWitt, Morris and Rutherford's 1807 plan of Manhattan with superimposed grid (Cohen).

Left. Photograph of the courtyard facade of the Washington Square Village apartments (Architecture d'aujourd'hui).

DEMONSTRATION OF BLIGHT

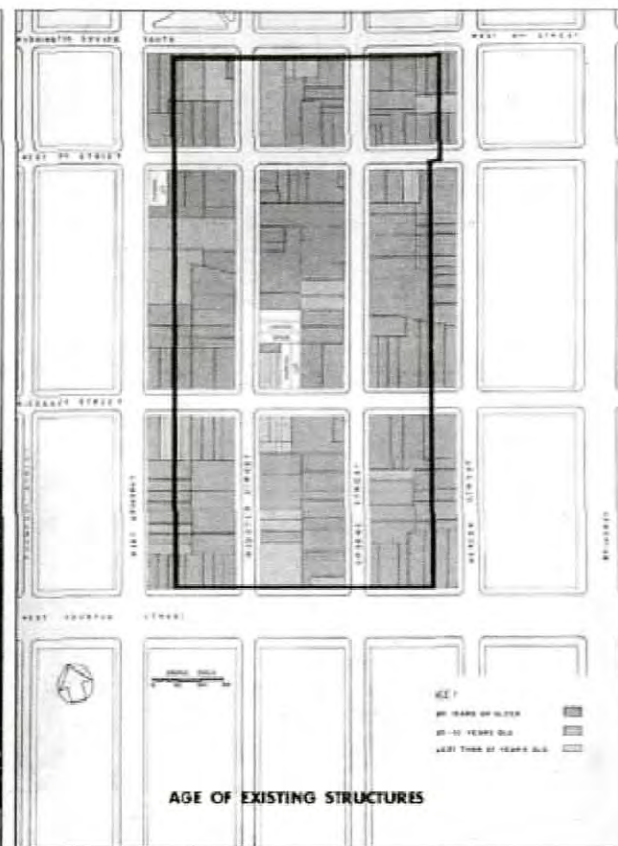
- I *land use*
- II *condition of existing structures*
- III *age of existing structures*
- IV *land coverage*
- V *existing zoning*
- VI *commercial obsolescence*
- VII *residential obsolescence & tenant data*

III AGE OF EXISTING STRUCTURES

The existing buildings are old and 85% have been in use at least 50 years. Many are considerably older. Some commercial structures date from the 1870s and 1890's and several residential structures predate the early development of this section of the city.

The balance of the buildings, is the relatively recent construction, common of the New York University School of Commerce, 5 apartment buildings and the garages and other automotive buildings, but these were all in existence by the late 1920's.

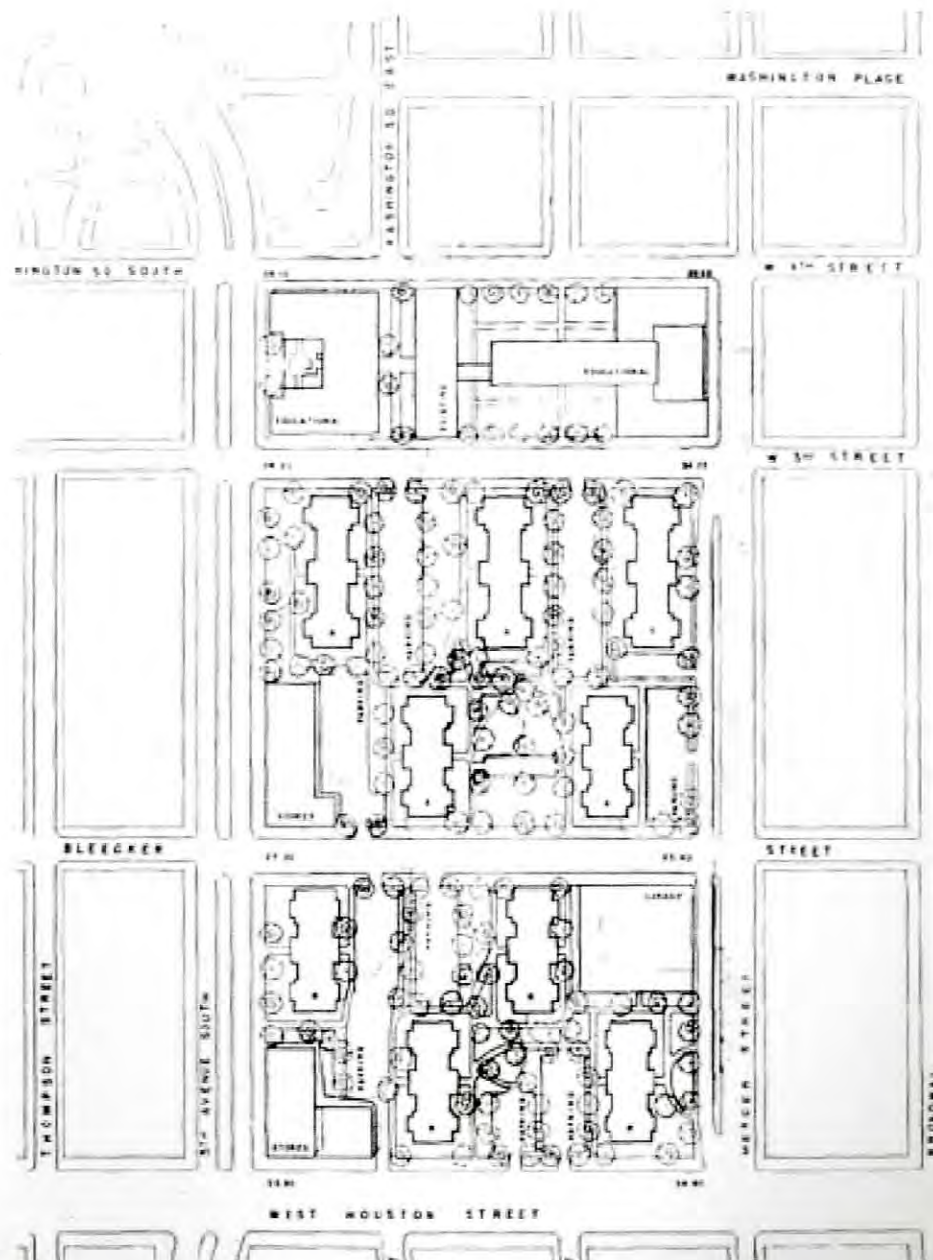
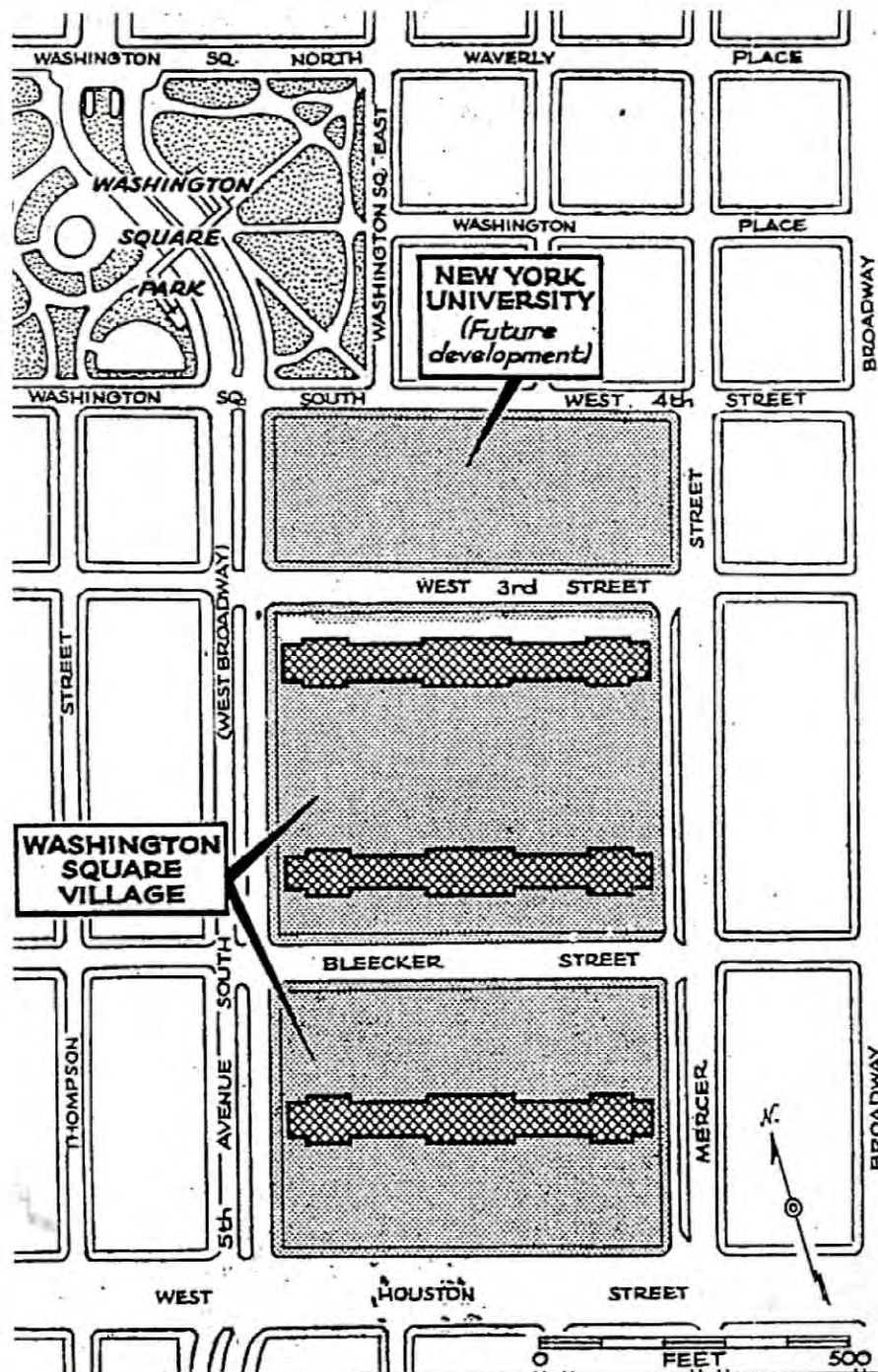
Age contributes to obsolescence in these commercial structures because it prevents their adaptability to the requirements of present-day business.



Above. Pamphlet for the Federal Housing Act of 1949 illustrating the slums south of Washington Square (Ballon 99).

Right. Plans for the superblocks of Washington Square Village (Ballon 125).

Far Right. The superblocks of Washington Square Village; a Voisin-like Corbusian plan (Ballon 109).





Above. The superblocks of Washington Square Village; a Voisin-like Corbusian sketch (Ballon 245).

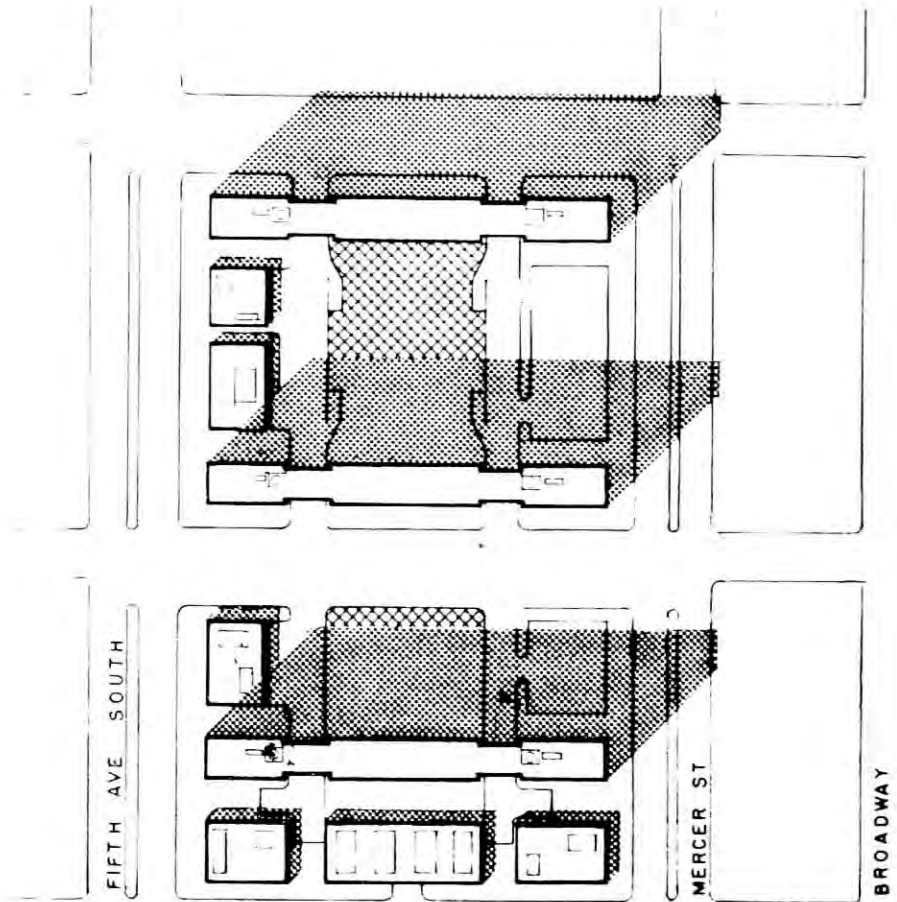
Right. A model of the three slab towers of Washington Square Village in which all surrounding context is dwarfed (Architecture d'aujourd'hui).



Weiner, a disciple of Le Corbusier conceived of Washington Square Village as a tower in the park; or rather, three towers in two parks. The first two slab towers act as bookends on the north and south sides of the block, along W. 3rd Street and Bleecker Street. The third slab tower sits on the edge of the block below, just across the street, also on Bleecker. Originally well-received by critics and architectural periodicals of the day, by the time the first two towers were erected in 1959, the designs for the immediate block south with the third tower were rejected.

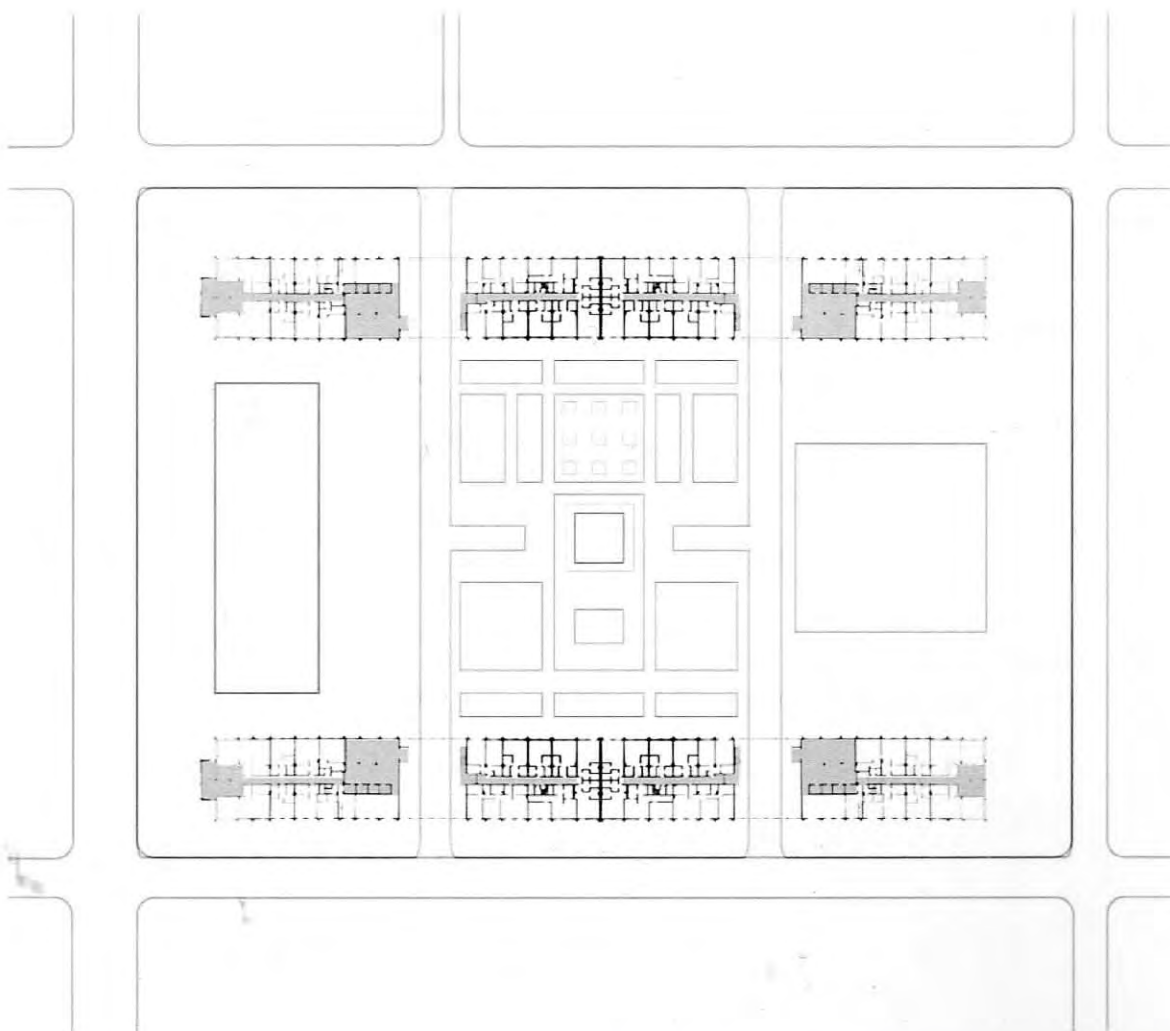
New York University acquired Washington Square Village (hereafter called NYU and WSV, respectively) in 1964 in order to accommodate its ever-expanding program. Tenants wishing to live on in the towers were allowed to do so in rent-controlled apartments. The remaining units were given over to graduate and faculty housing. With the development of **University Village** from 1964 - 66 on the block south of WSV, the faculty members and their families were moved to I. M. Pei's Silver Towers.

Ascribing non-programmatic elements to create a **generalized park** like Washington Square Park, clearly does not work for the courtyard of Washington Square Village. Therefore, a **specialized park** attitude must be adopted.



Above. A massing and shadow study for Washington Square Village (Architecture d'aujourd'hui).

Right. Ground Floor plan with context and Upper Floor plans, repeating. The common areas of the lobby and hallways are highlighted. They are not public space (Architecture d'aujourd'hui).





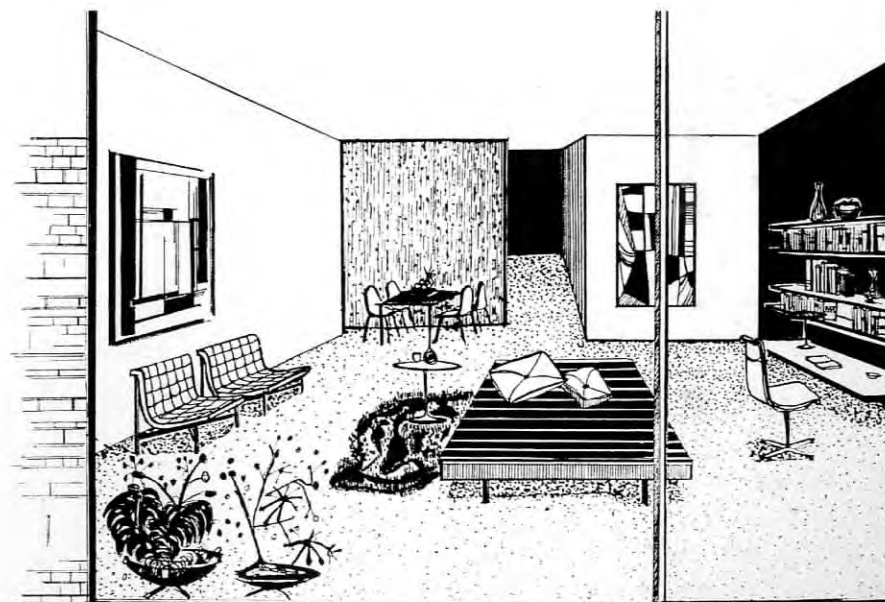
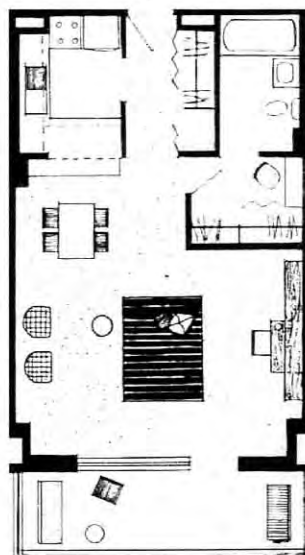
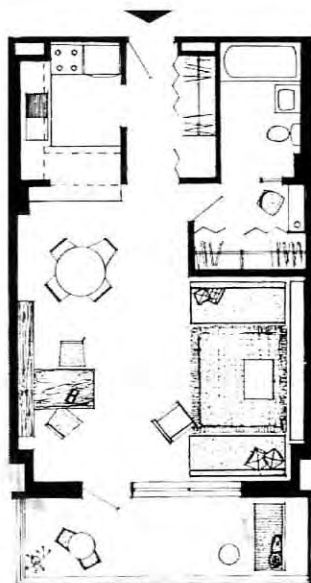
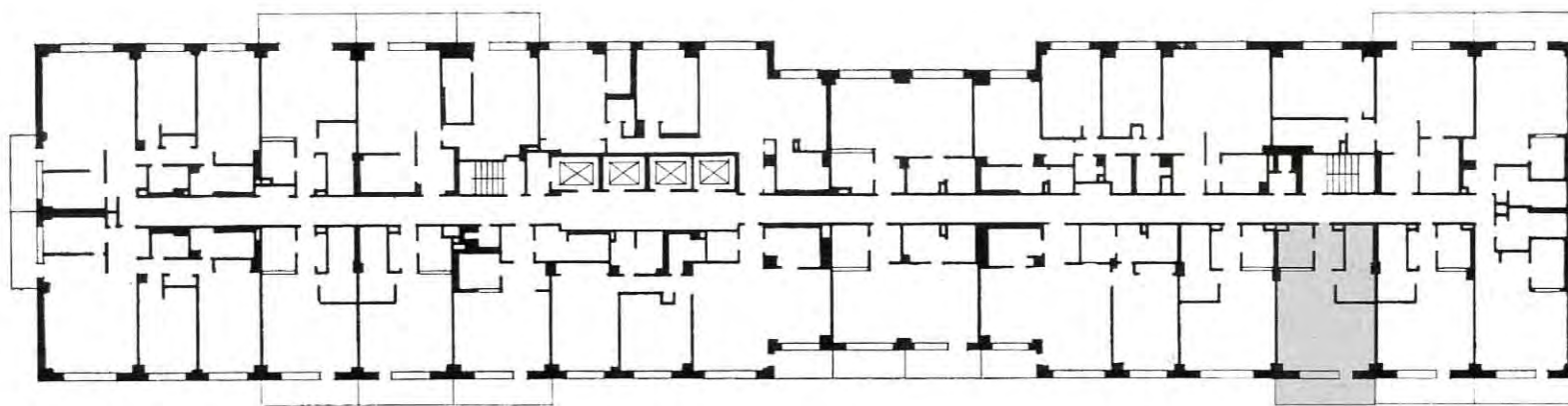
Above and Right. Original photographs of the slab towers and courtyard (Architecture d'aujourd'hui).



Below. Original photographs of the lobby and studio apartments (Architecture d'aujourd'hui).



Below. Original plans and sketches of the individual studio apartments
(Architecture d'aujourd'hui).





Above. A 180 degree panorama of the courtyard of Washington Square Village and Towers 1 and 2. Note the vacuousness of the semi-private courtyard on a temperate Friday afternoon.

Right. In contrast to the vacuous Washington Square Village, a photograph of the fountain basin in Washington Square Park with its 'theatre in the round.'



Presently, New York University is continuing in its efforts to expand their institution. Their proactive approach to solving expansion issues of urban planning by involving the community and esteemed architecture firms bodes well for the Village as a whole. The mission statement of NYU follows:

'NYU Plans 2031 seeks to ensure that the University has a strategy and a vision to support its growth, sustain its academic mission, and reinforce its identity through the milestone year of 2031, NYU's 200th Anniversary.

NYU Plans 2031 will provide a strategic framework to guide NYU as it seeks to locate approximately six million square feet of space over the next 25 years. The space demands are delineated in two broad categories: academic and housing.'

Most of the University's growth will be reserved to its Washington Square core. Other plans call for growth into midtown Manhattan, as well as more remote locations in Brooklyn and on Governor's Island. Plans to improve or raze existing University buildings are also underway.

Specific strategies for WSV and the Silver Towers blocks have been studied as a means to proceed.



The core of NYU centered around Washington Square Park, consists of classrooms, offices and Johnson's Bobst library to the east as well as graduate and faculty residences in the southern superblocks. The sites set to be developed are listed below:

1. 133 - 135 MacDougal St
2. Cantor Center
3. 7 - 15 Washington Pl
4. 25 - 31 W. 4th St
5. Washington Square Village
6. Coles Gymnasium
7. University Village
8. 383 Lafayette St



Proposal One for Washington Square Village explores the infill of the courtyard. The Plinth and Tower scheme will begin to bring program back to the edge of the block.



Shown in close-up, the Plinth and Tower set to house more student dormitories (tower) as well as "a new public open space, which includes playgrounds, plazas, and recreation areas." The central plinth has been lengthened toward Mercer St and raised to accommodate academic space.

An existing playground, the only program in the courtyard capable of generating activity through an abundance of users, will most likely be displaced. Existing plazas and recreation areas like the chess tables will be replaced *with more plazas*.

"...Universities with drama departments (and, so often, with dead problem parks in their vicinities) might try putting two and two together, rather than cultivating hostile policies of defended turf" (Jacobs 109).



The book-end pavilion and tower still represent significant visual boundary elements capable of discouraging street flow into the courtyard. The existing engorged sidewalk planted with trees remains. This acts as a further barrier around the development, and with overgrowth due to poor maintenance, hides the public nature of the almost signifying a private garden. And as Jane Jacobs stated, 'MORE OPEN SPACE' is not always a positive.



Proposal Two for Washington Square Village calls for 'Grid Restoration.' The plan is to raze the entire site (originally comprised of three identical blocks running north-south lengthwise) and again separate the large block into three blocks. However, two smaller almost square blocks will be adjacent to each other on the north end of the old block, while the southern half of the block will run east-west lengthwise, similar to Washington Square Park.

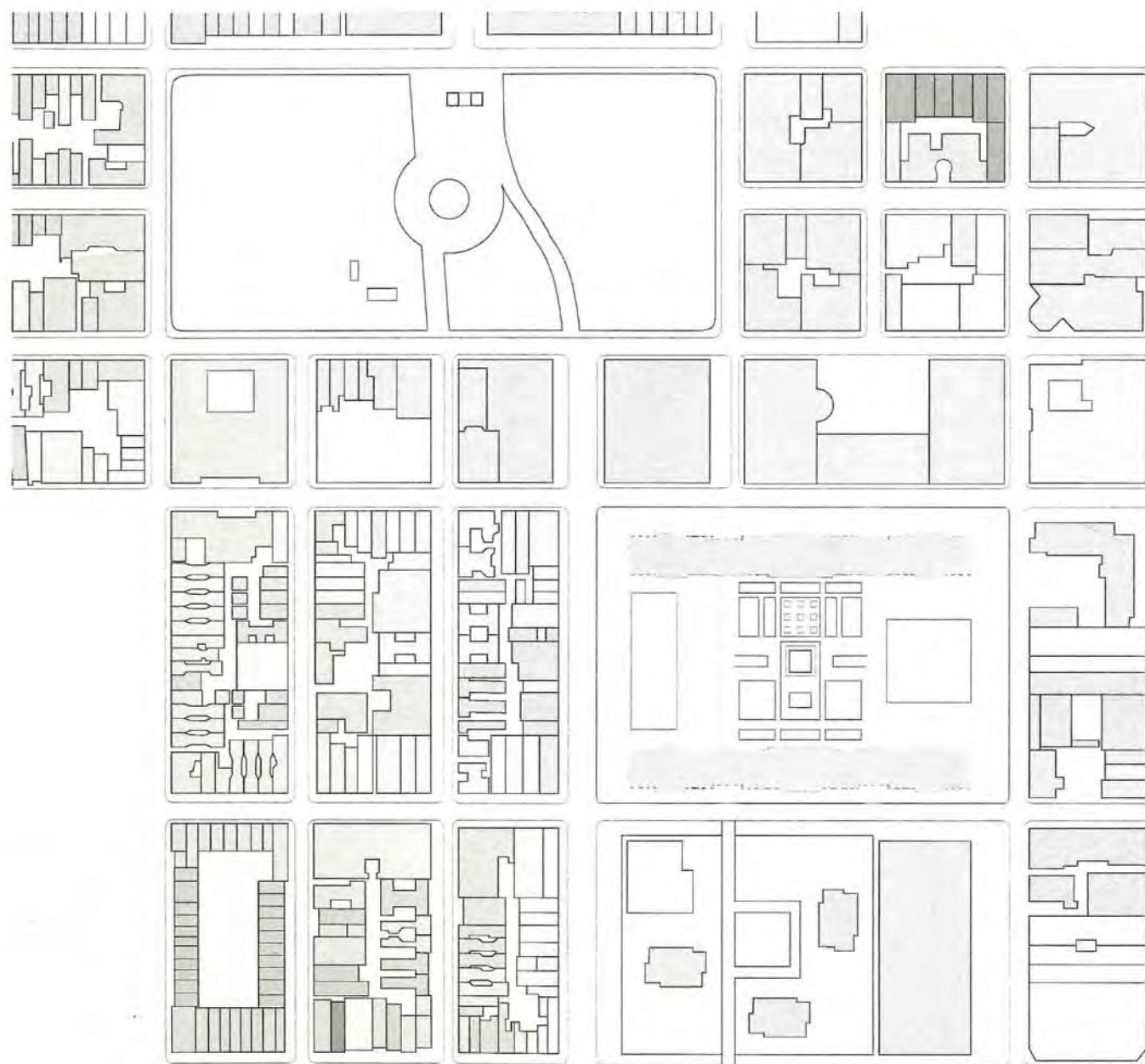


The rendering shows a great amount of activity that does not yet exist in these two blocks. And with just a two block stroll north on LaGuardia Place to Washington Square Park, do we need another open space of this enormity?



Left. Bleecker Street Cinema (144 Bleecker Street) in the foreground, slab towers 3 and 4 of Washington Square Village in the background. Photograph by Robert Otter, 1960 (NY Public Library, Digital Gallery).

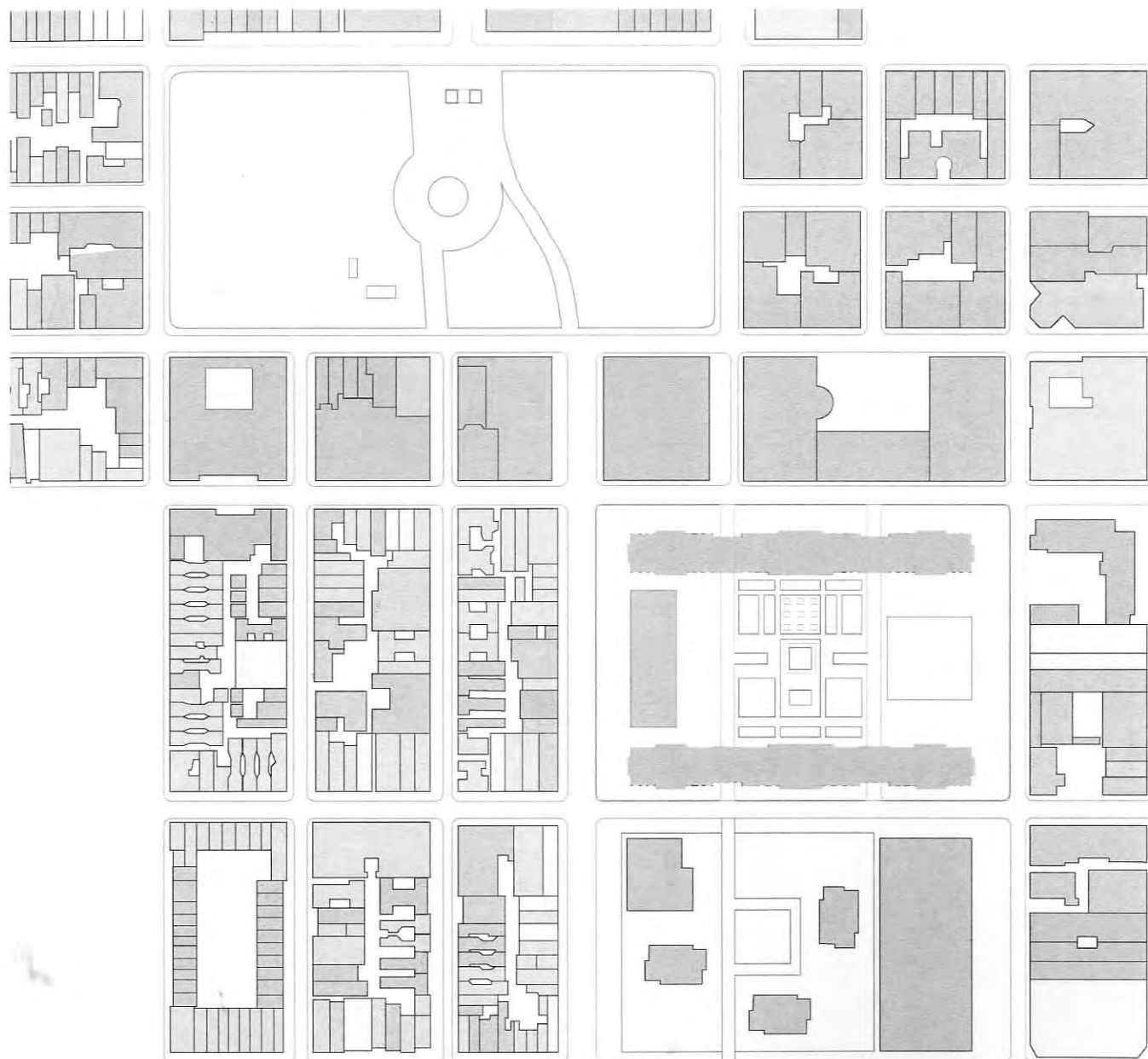
Above. Mori's Restaurant, former occupant of 144 Bleecker Street; favorite haunt of famous architects and literati around the turn of the century. Facade designed by Raymond Hood in 1920. Photograph by Berenice Abbott, 1935 (NY Public Library, Digital Gallery).

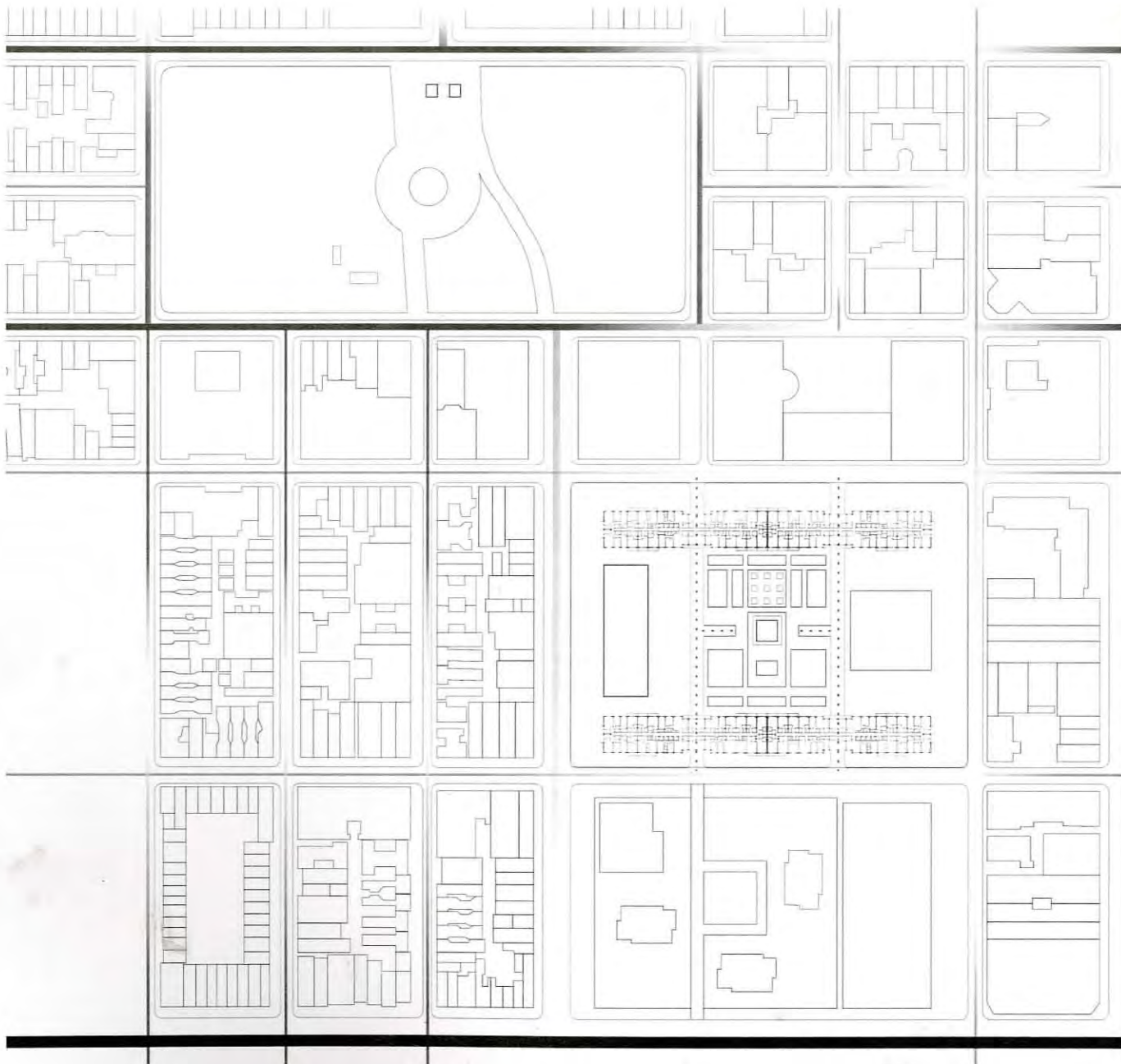


- Residential
- Commercial
- Institutions
- Mixed Use
- NYU Owned
- Industrial
- Parking

Left. Zoning Diagram of the Washington Square area.

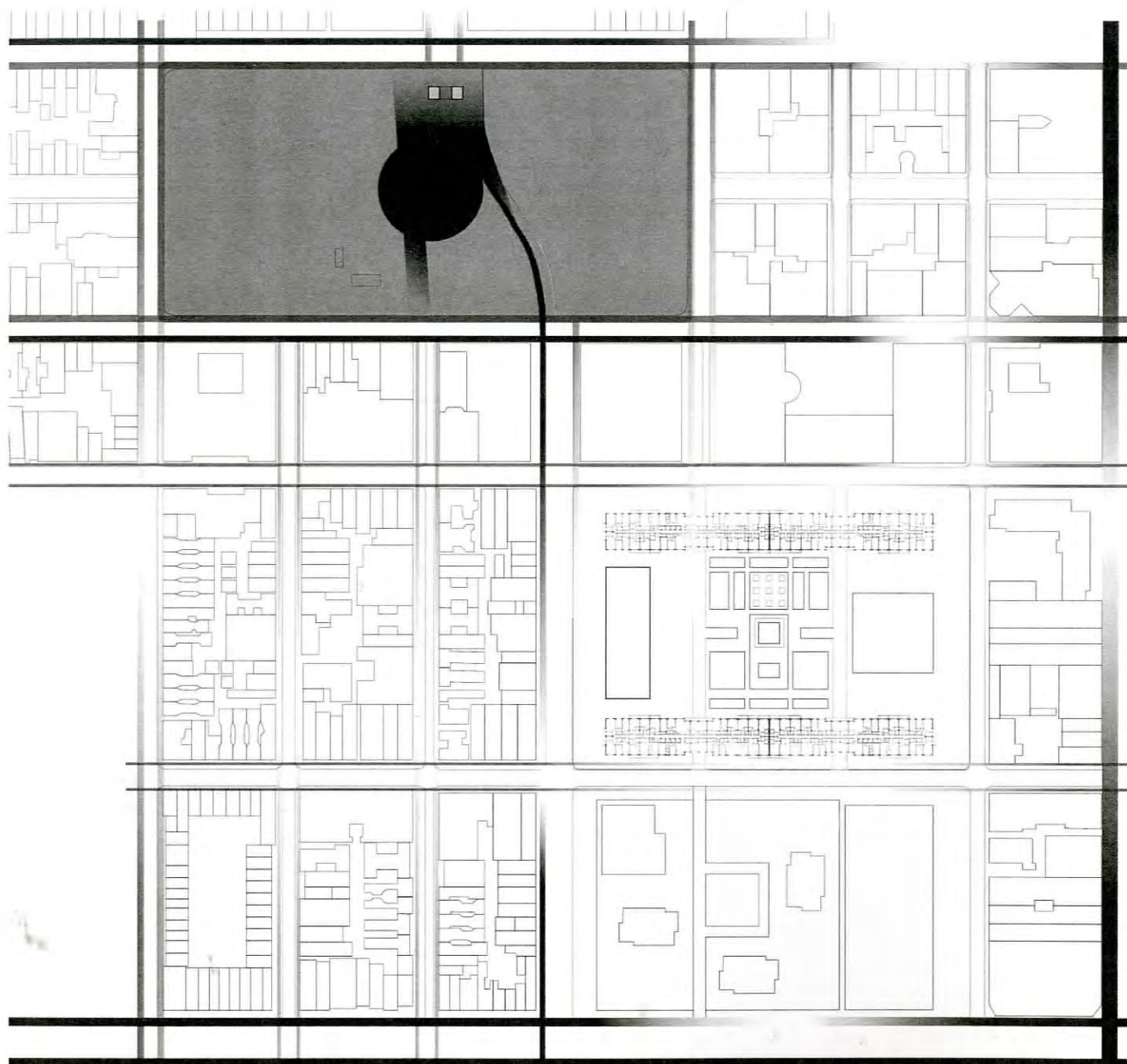
Right. Zoning Diagram of the Washington Square area with all New York University owned buildings highlighted in purple.

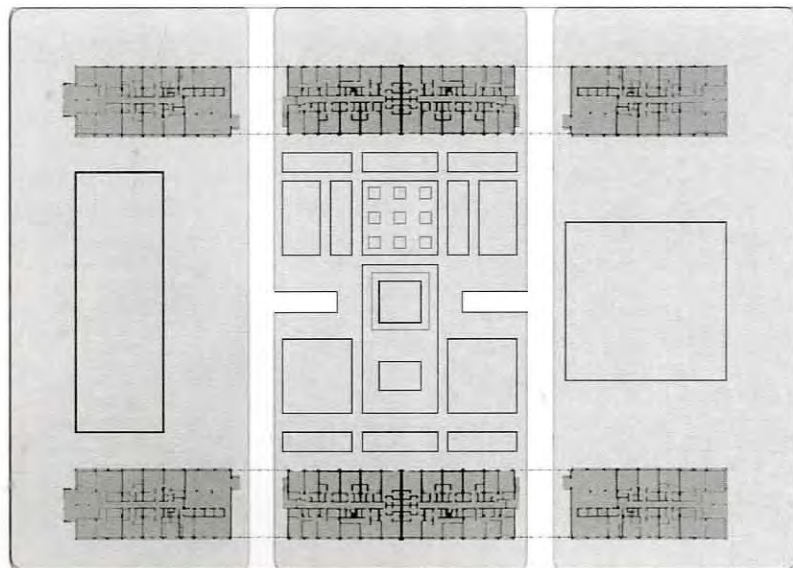




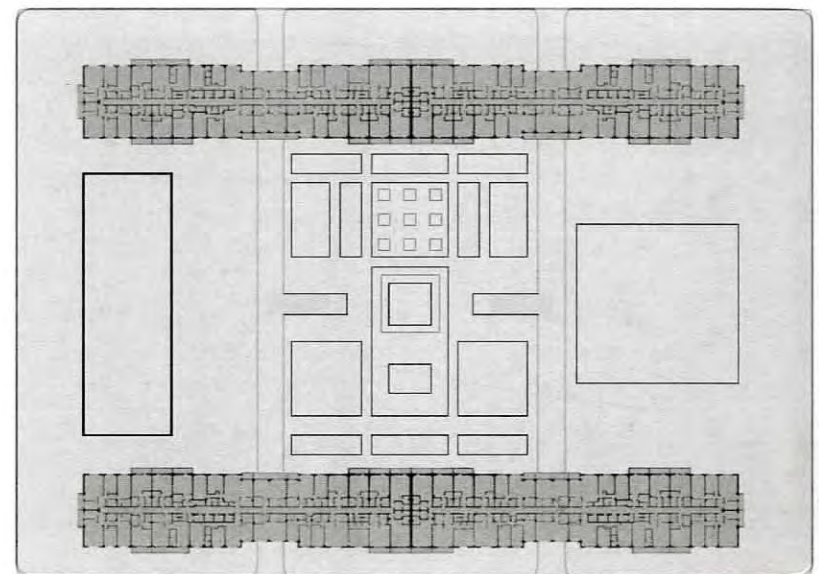
Left. Diagram of the Washington Square area indicating vehicular traffic densities.

Right. Diagram of the Washington Square area indicating pedestrian traffic densities.

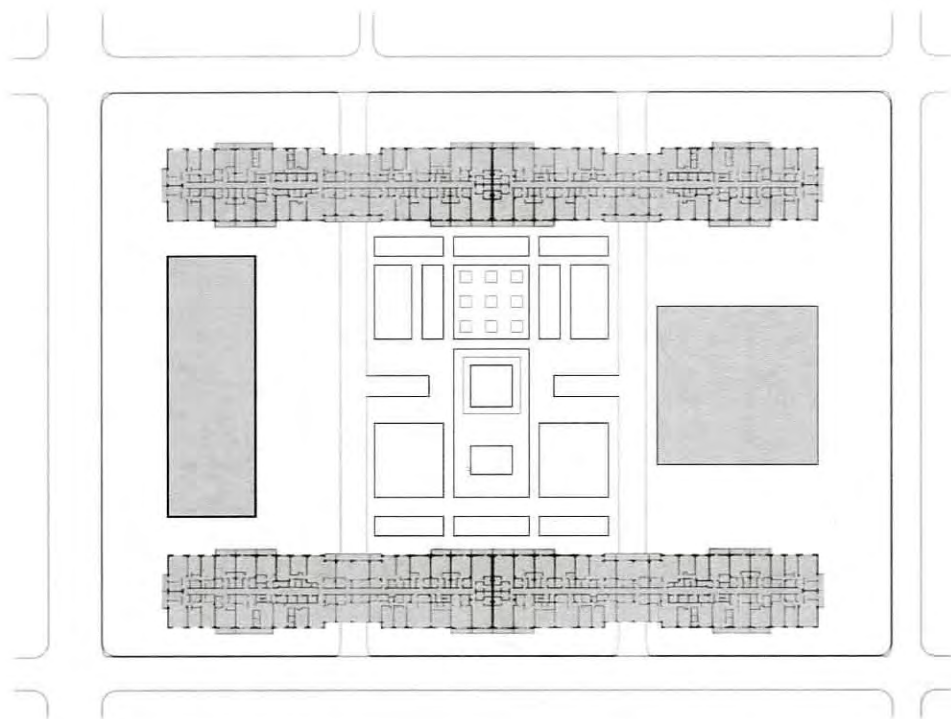




ORIGINAL TRI-PARTITE READING OF THE BLOCK
With Wooster and Greene Streets

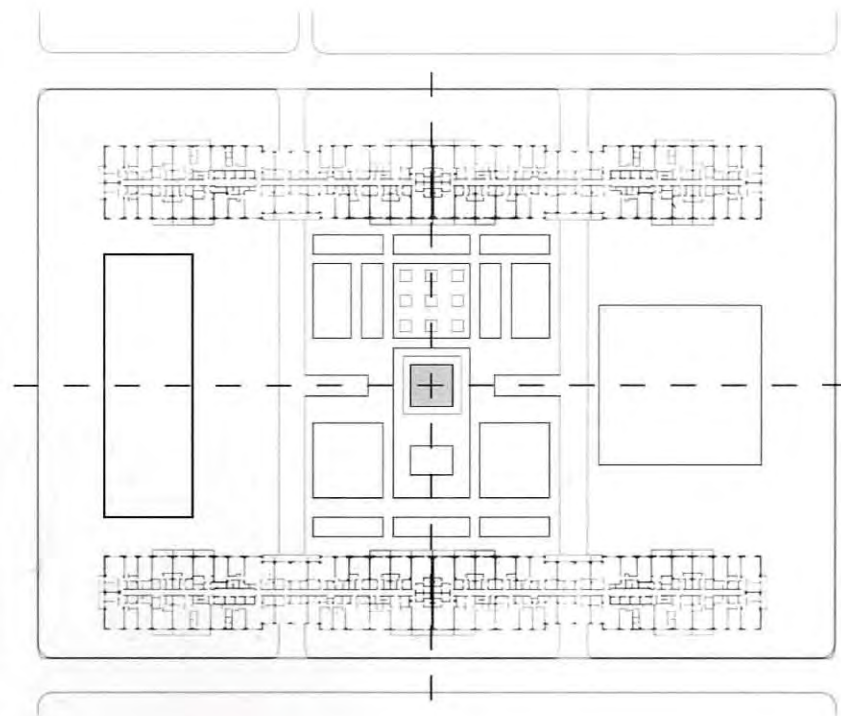


SUPERBLOCK READING
With Wooster and Greene Streets covered by the huge slab towers



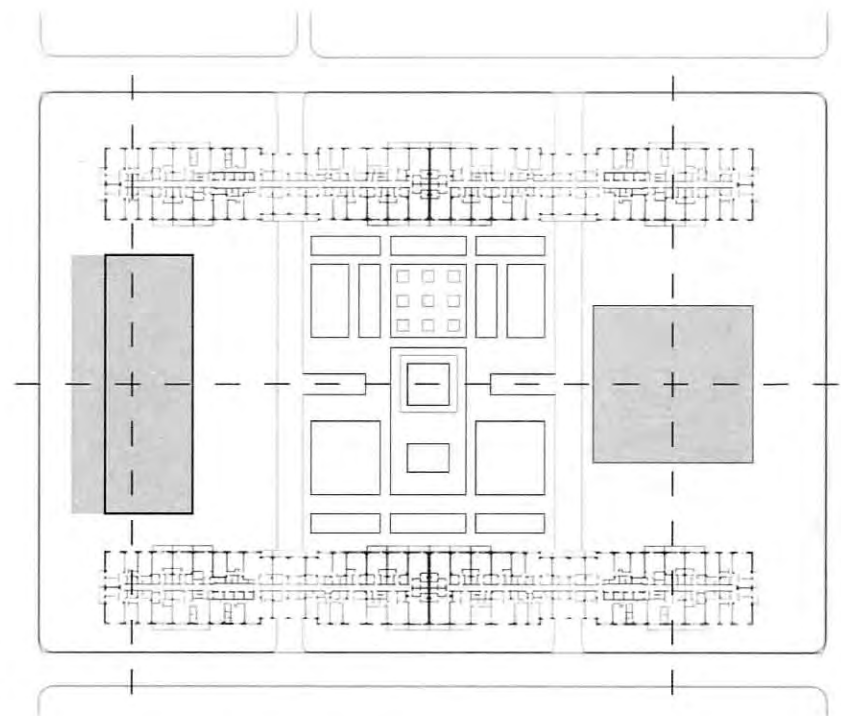
AREAS OF OCCUPATION

The slab towers, the playground, the commercial strip



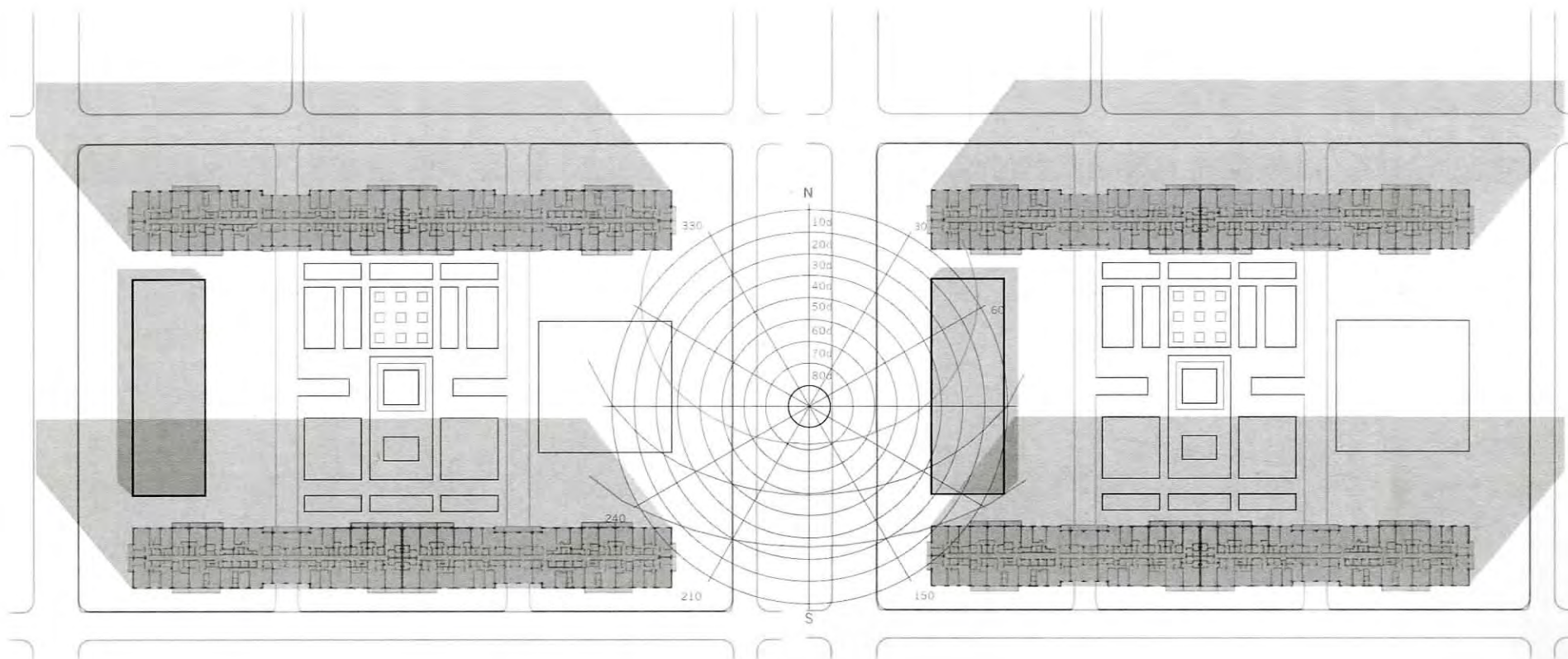
PHYSICAL / CEREMONIAL CENTER

The spiraling platforms at the center of the unused courtyard



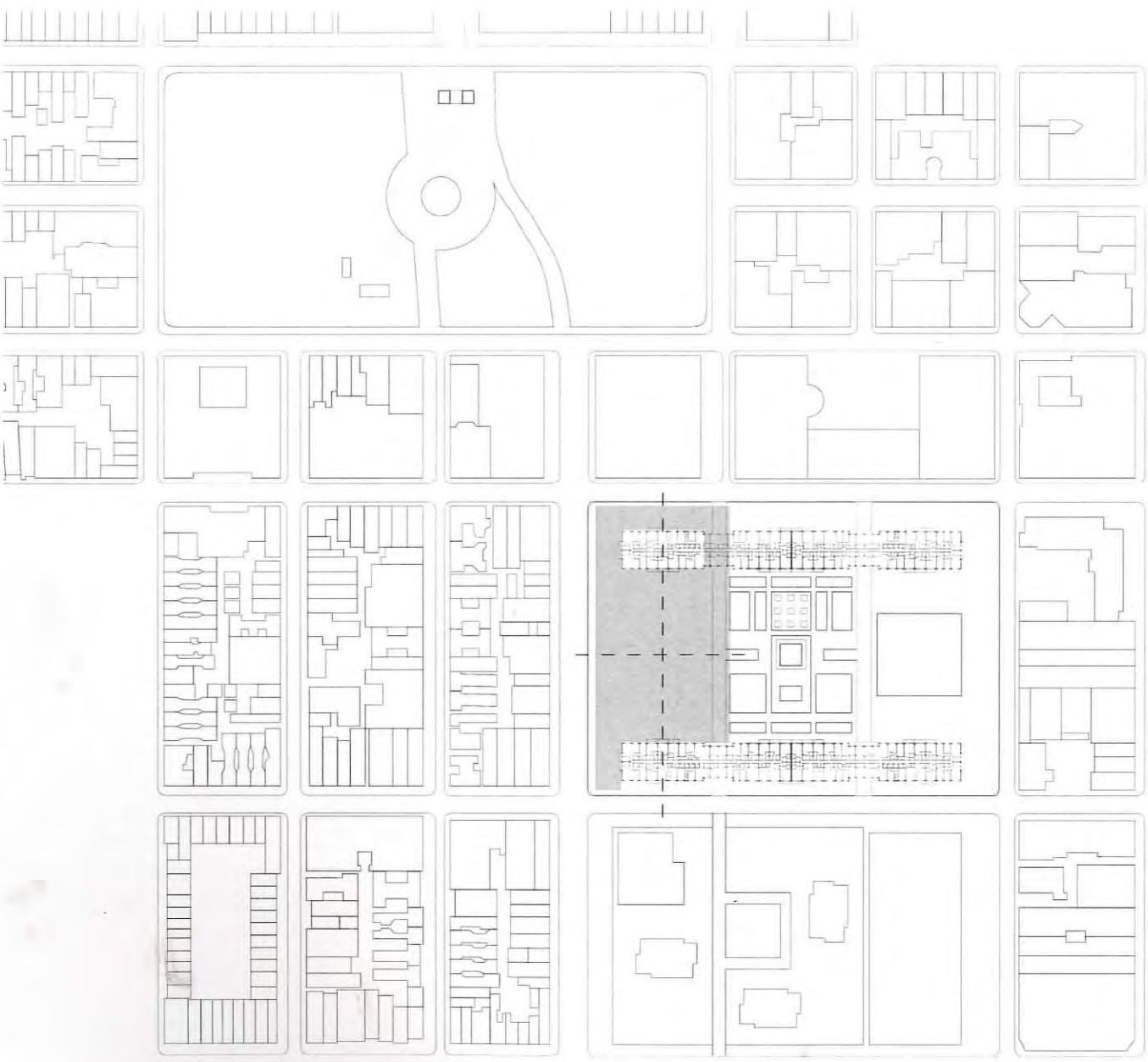
ACTUAL CENTERS OF CONGESTION

The commercial strip and playground



SHADOWS

Created by the 17 storey slab towers and the 1 storey commercial strip



PROPOSED AREA OF INTEREST

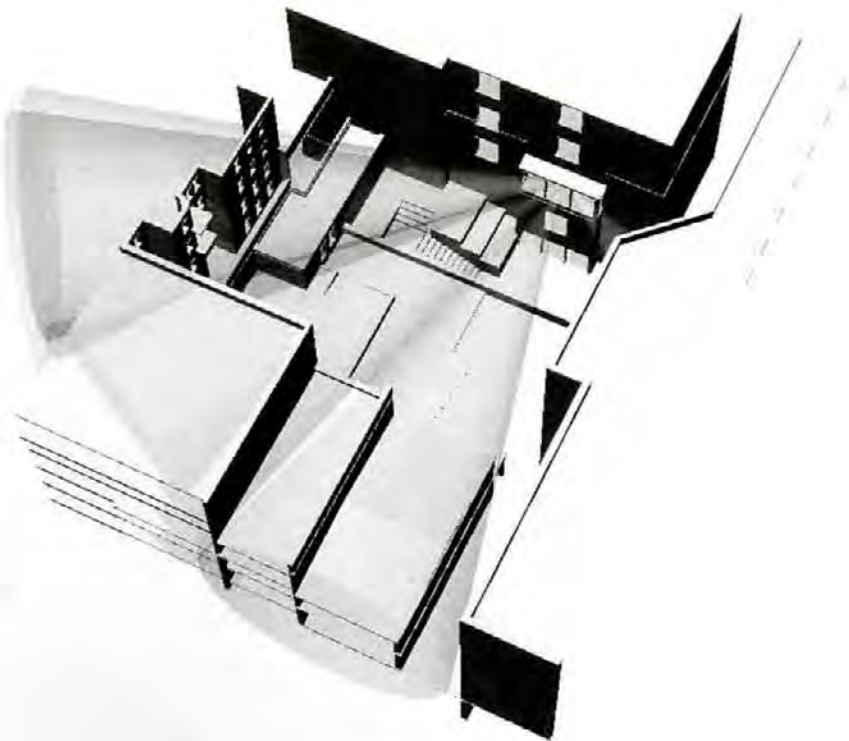


Left. Re-advertisement for *Rear Window* after the success of Hitchcock's *Psycho*, ten years later. Hitchcock looks the part of the ultimate voyeur - a veritable 'Big Brother [is watching you]' (The Internet Movie Database).

Right. Director Alfred Hitchcock on the set of *Rear Window*, at the helm of the crane (literally and figuratively) outside of 'Jeff's' apartment (Krohn 138-139).

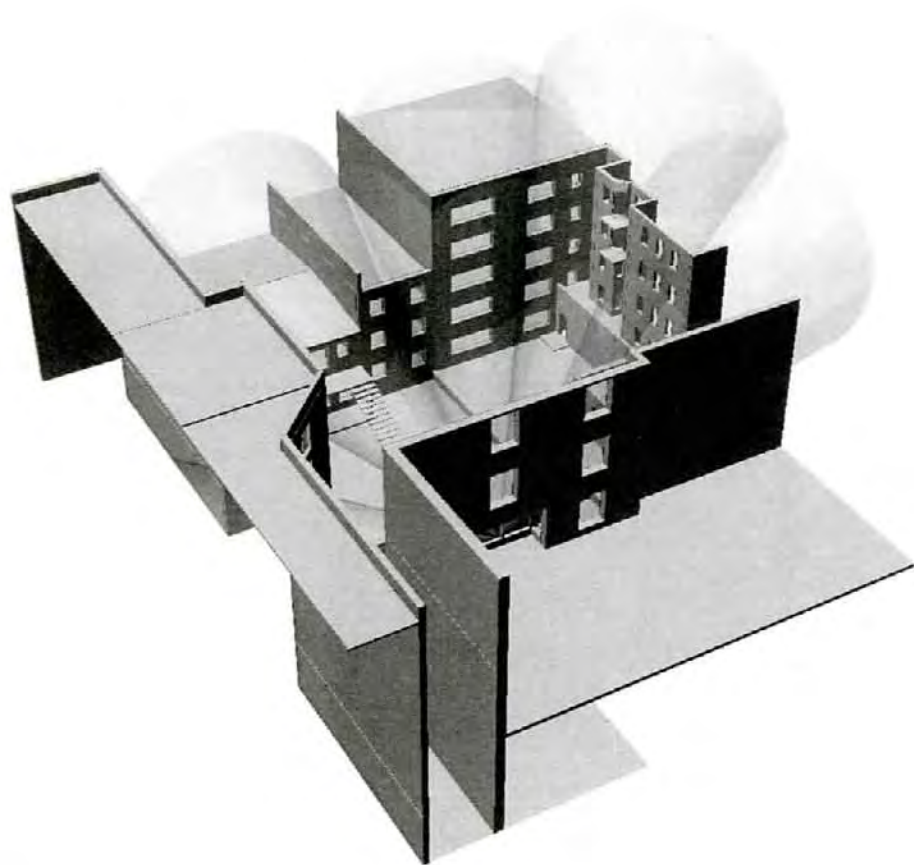


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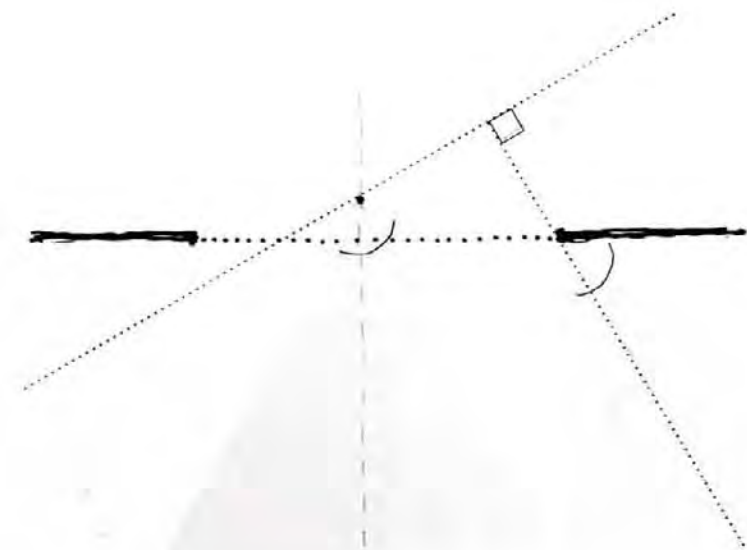


Left. Digital model of the set of *Rear Window*.
Cones of vision emanating from Jeff's apartment.

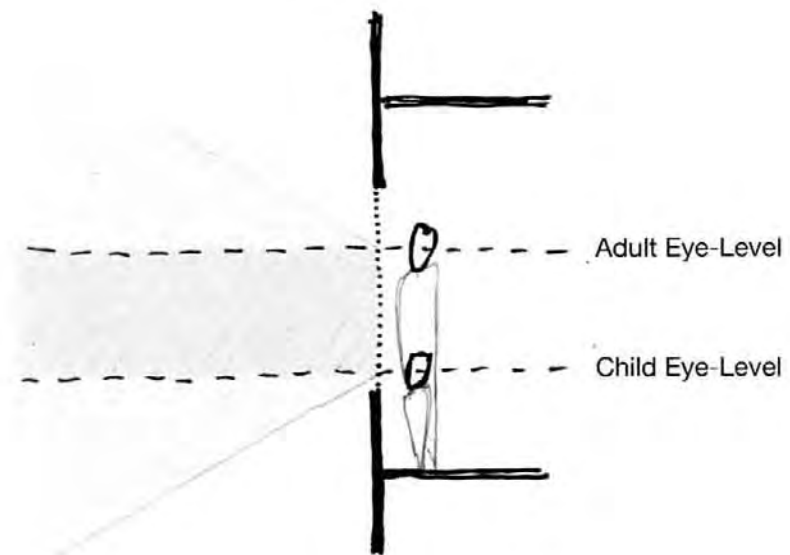
Tschumi's MT 3 deals with "zooming the scale of communal courtyards as opposed to the earlier scale of single cells" (11).
This is parallel to the *Rear Window* idea of all the tenants inscribed within their apartment 'cells' to which Jeff must 'zoom' the space of the courtyard to see.



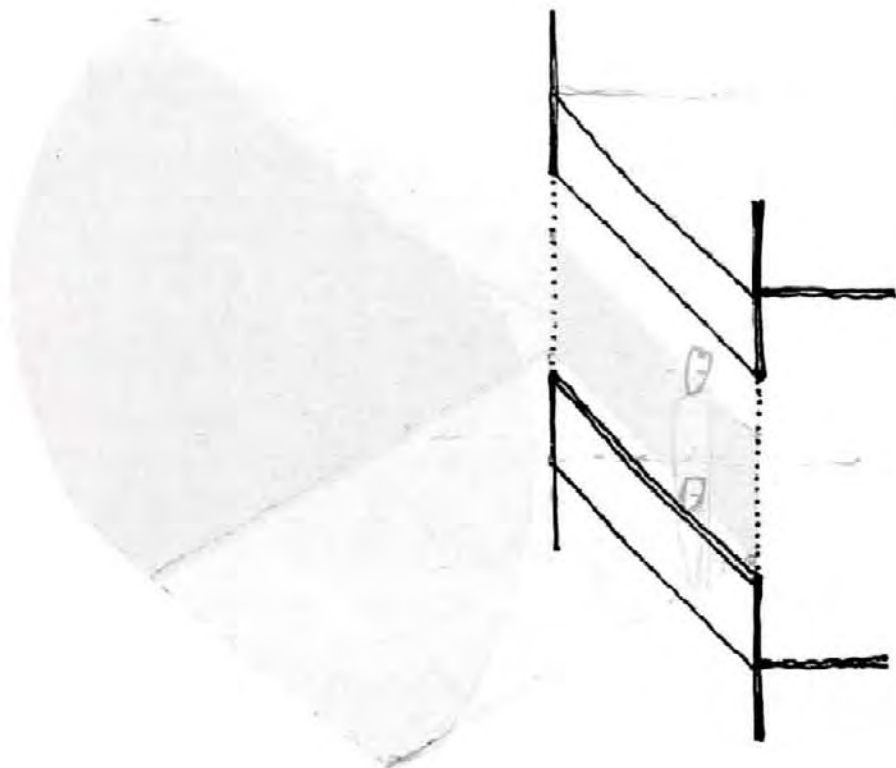
Above. Digital model of the set of *Rear Window*.
Cones of vision emanating from Jeff's apartment.



Traditional 60 degree Cone of Vision v. Angled Cone of Vision



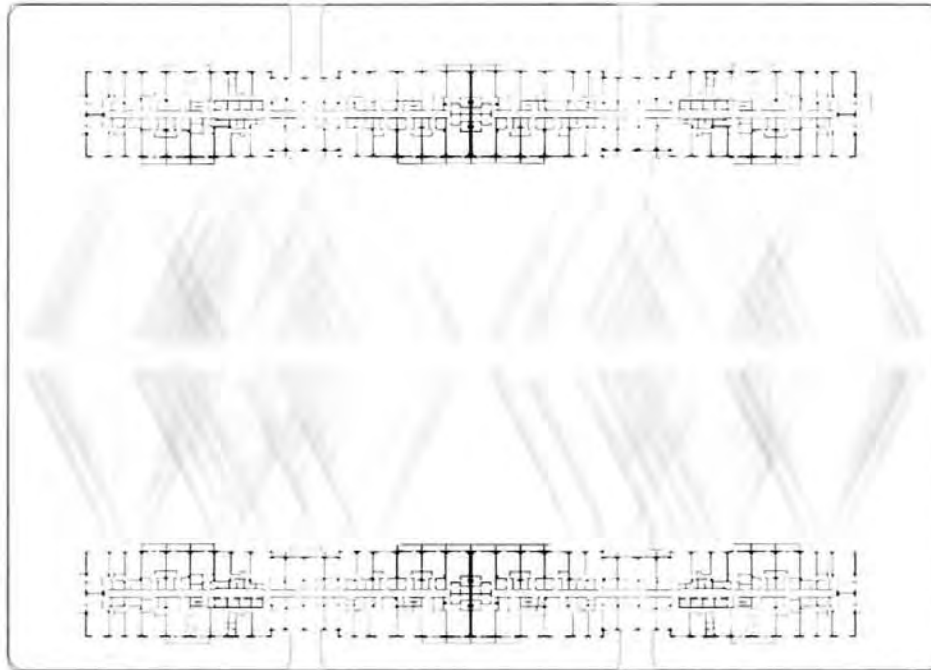
Manipulated Cone of Vision; Expanded User Inclusion



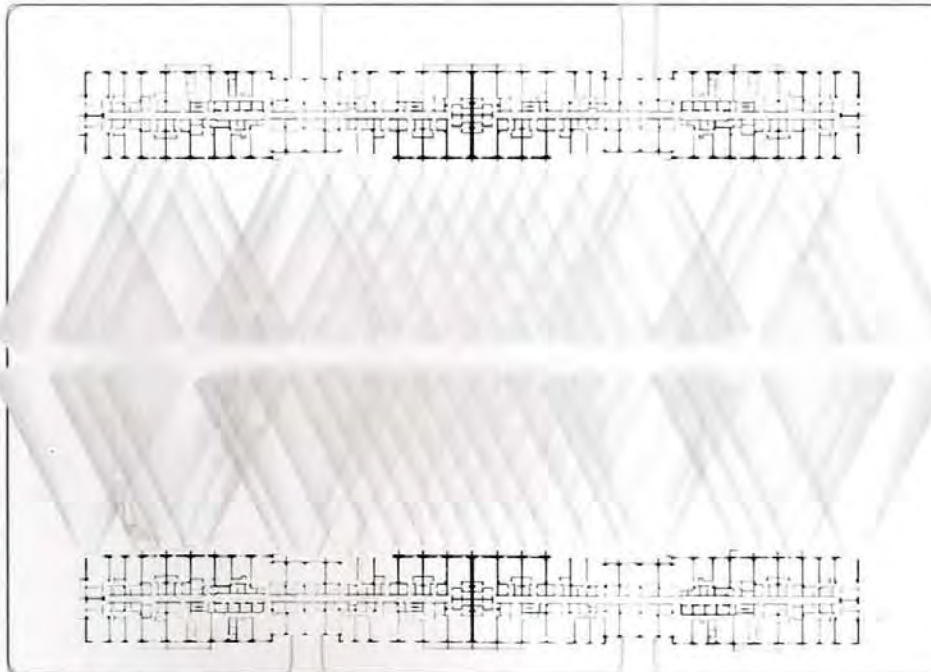
Manipulated Cone of Vision; Based on expanded user inclusion and window size

REGIMENTED FIELD OF VISION

Plans showing the regimented field of vision due to the regimented and banal facade of the apartment housing.



Manipulated Cone of Vision; Smaller Windows

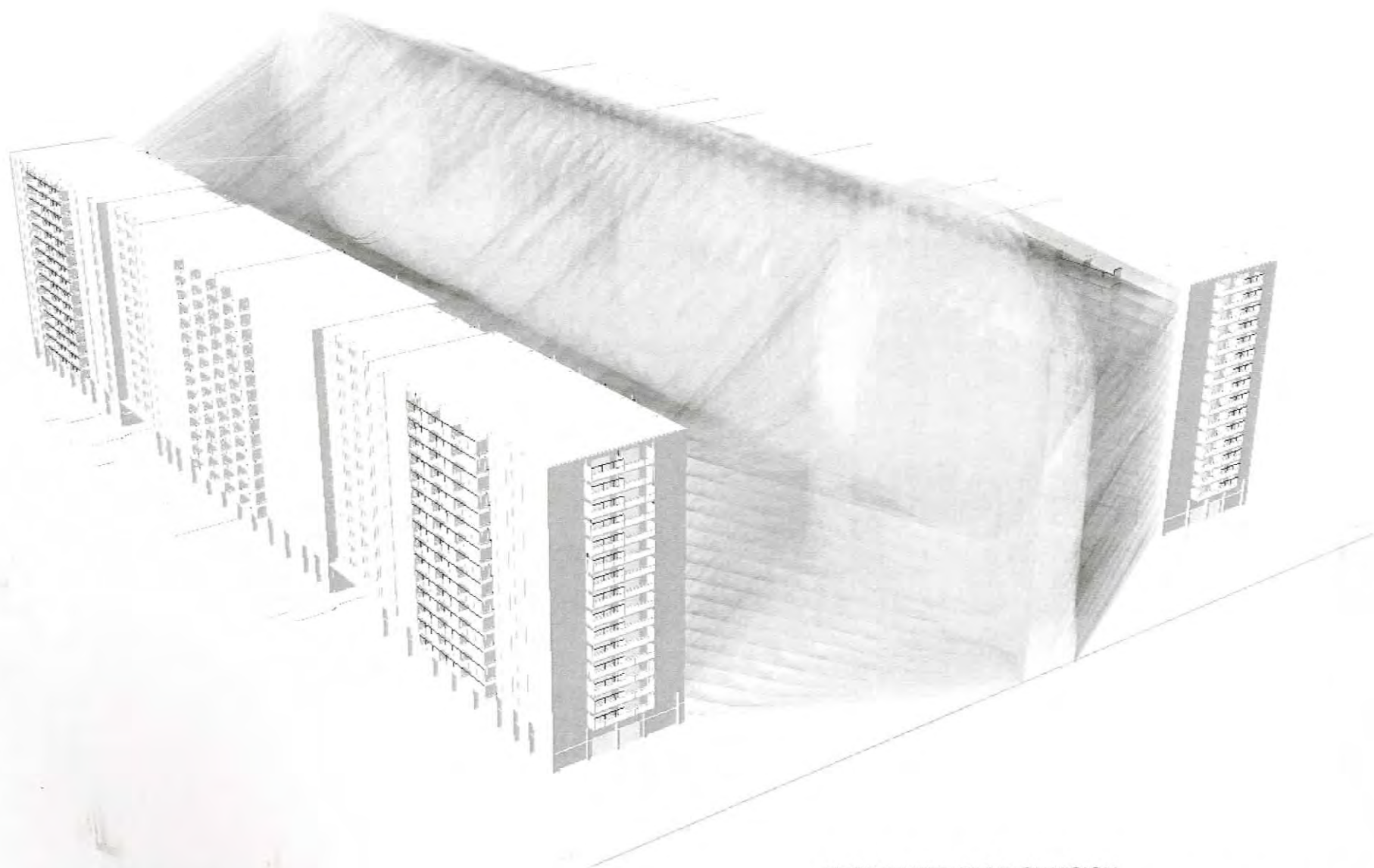


Manipulated Cone of Vision; Larger Windows



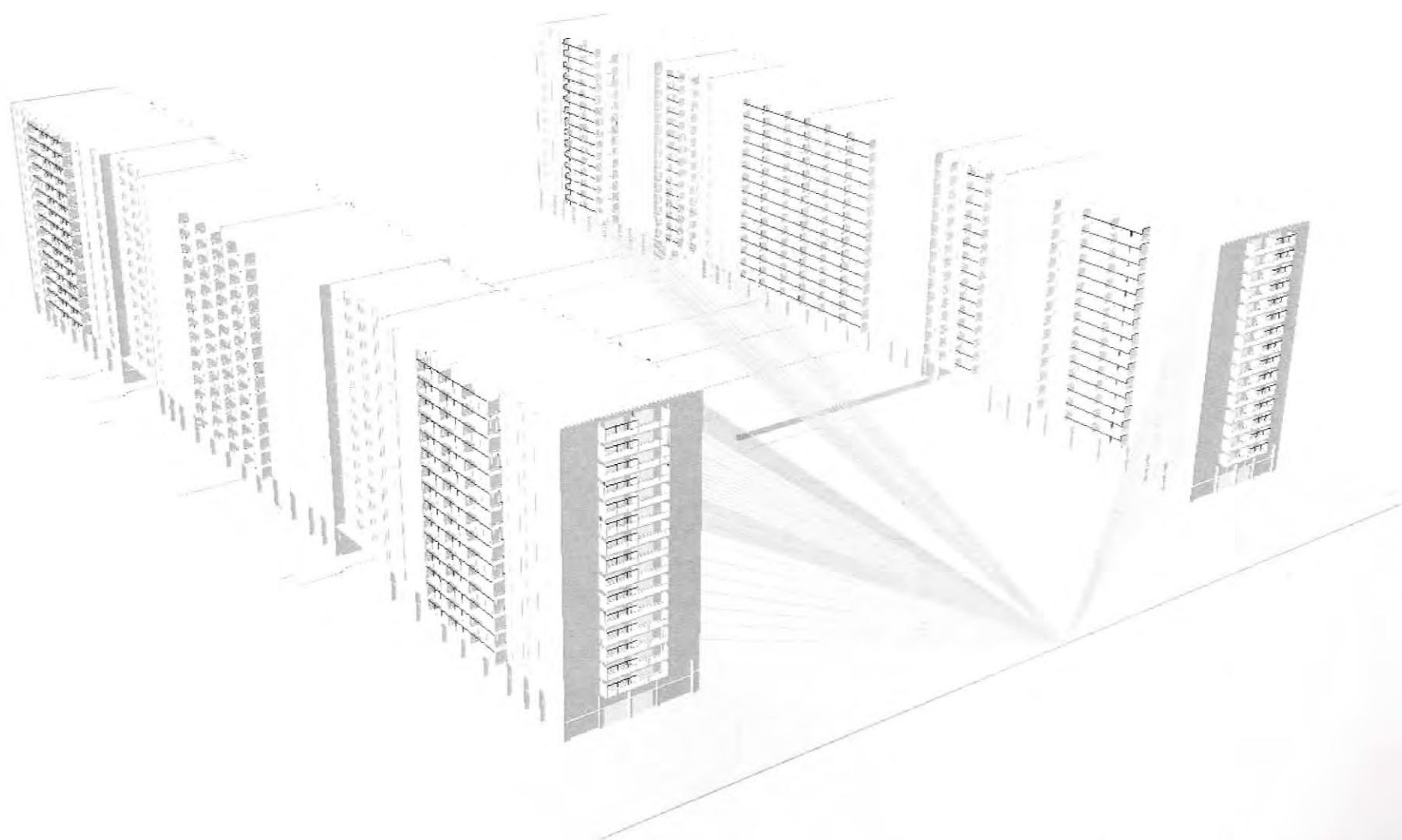
REGIMENTED FIELD OF VISION

Elevation looking East showing the regimented field of vision.

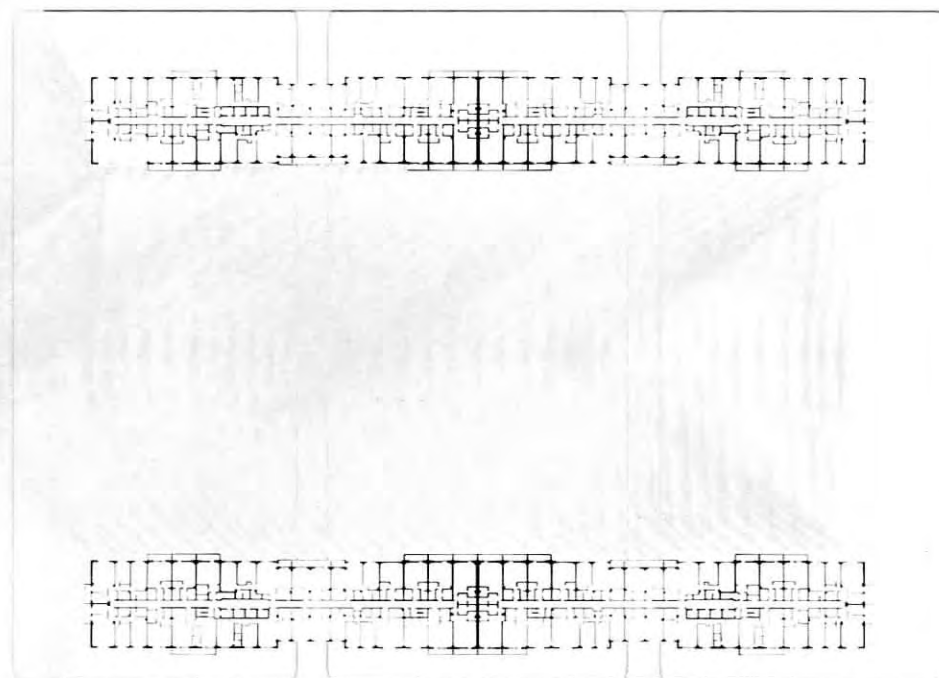


REGIMENTED FIELD OF VISION

Perspective from LaGuardia Place and W. 4th Street showing the regimented field of vision.



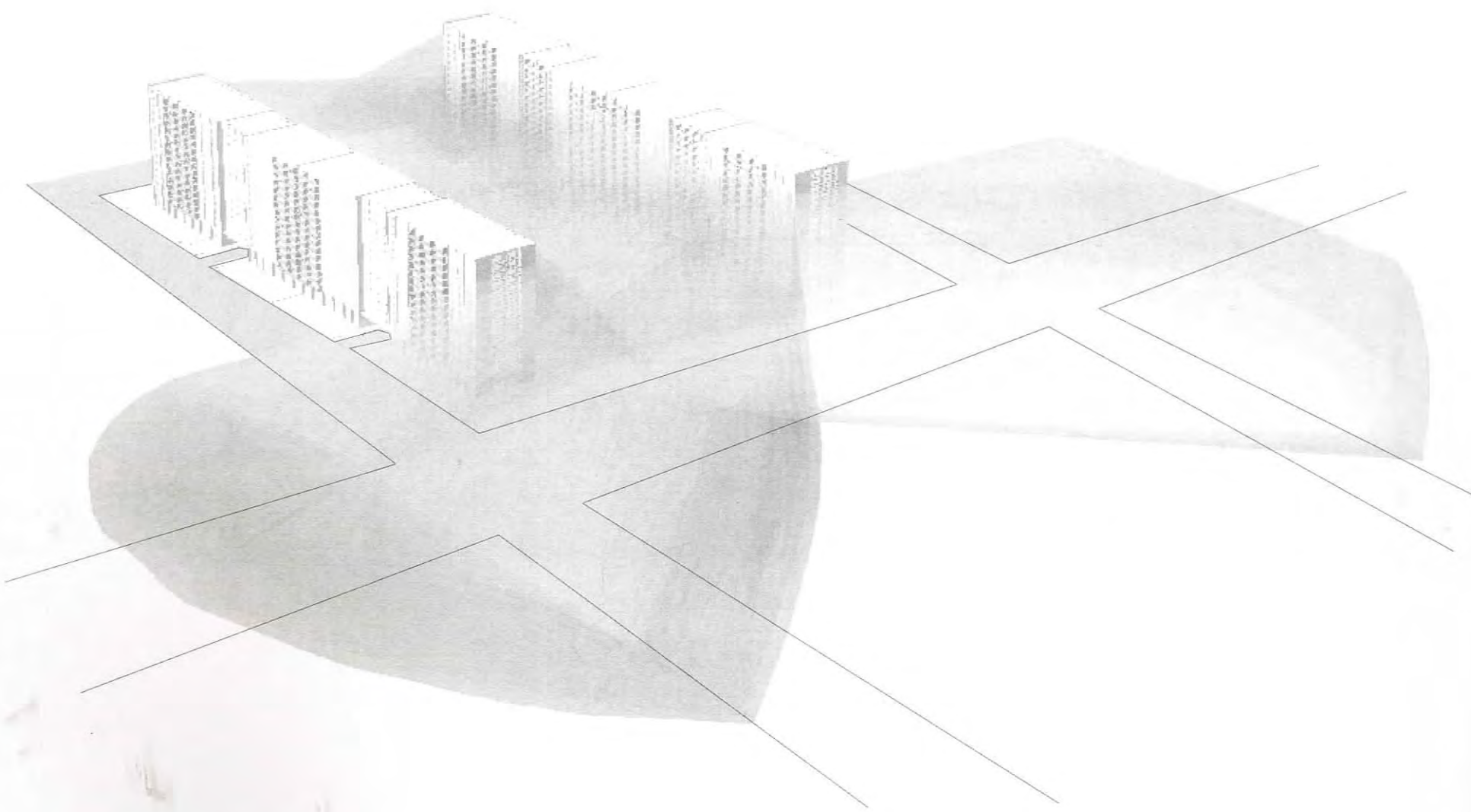
FOCUSED GUIDELINES FOR VISUAL CONGESTION
Perspective from LaGuardia Place and W. 4th Street with
guidelines towards the area of interest on the site based on
studied densities.



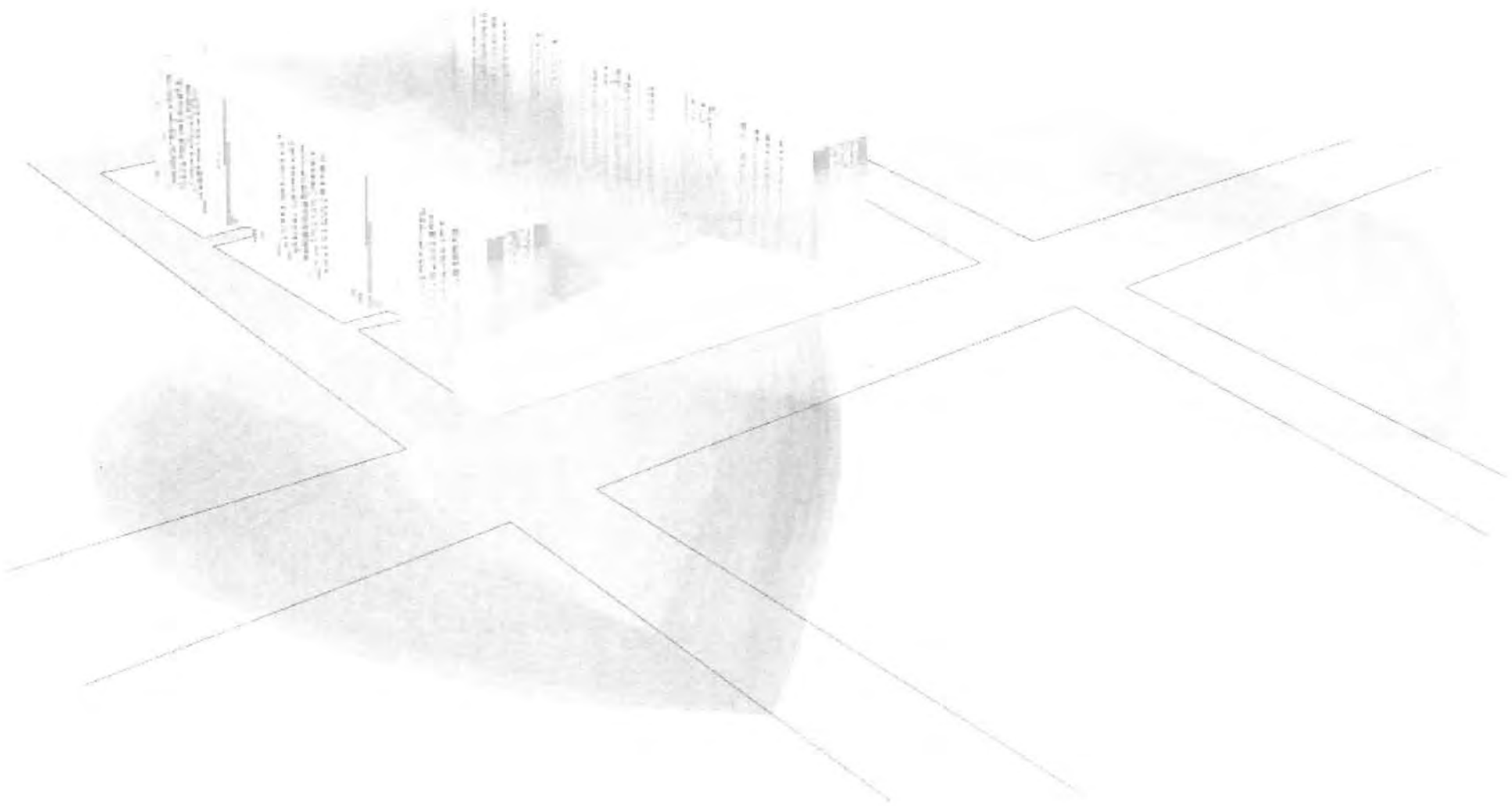
FOCUSED VISUAL CONGESTION
Plan of visual congestion focused toward LaGuardia Place.



FOCUSED VISUAL CONGESTION
Elevation of LaGuardia Place.



FOCUSED VISUAL CONGESTION
Perspective looking Southeast.



SITE / SIGHT / PROGRAM FIT
Perspective looking Southeast.

CINÉMATHÈQUE HITCHCOCK: THE THEATRICS OF CONGESTION

CINÉMATHÈQUE FRANCAISE Paris, France - Frank Gehry, 1994

Learning from the Palais Garnier, Gehry's Cinematheque entrance scheme of circulation and ascension is indeed voyeuristic. The ample mezzanine overlooks the entrance and lobby much like the balconies around the atrium in the Paris Opera.

Screening Rooms:

Henri Langlois Screening Room

Area = 420 meters squared

413 seats

screen measurements = 10m x 3.6m

Georges Franju Screening Room

Area = 205 meters squared

186 seats

screen measurements = 14m x 2.1m

Jean Epstein Screening Room

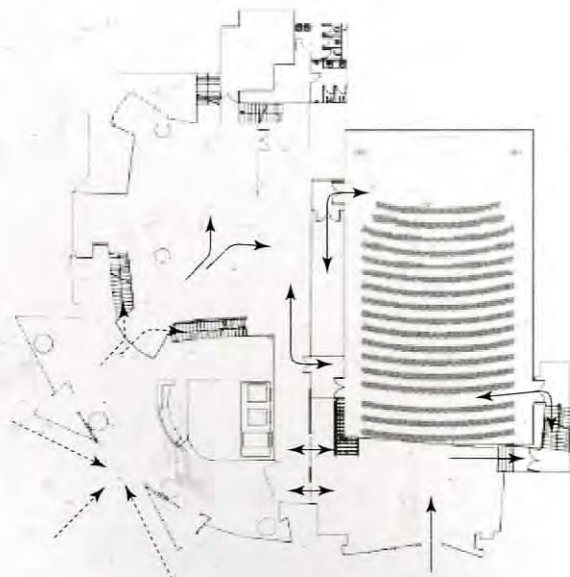
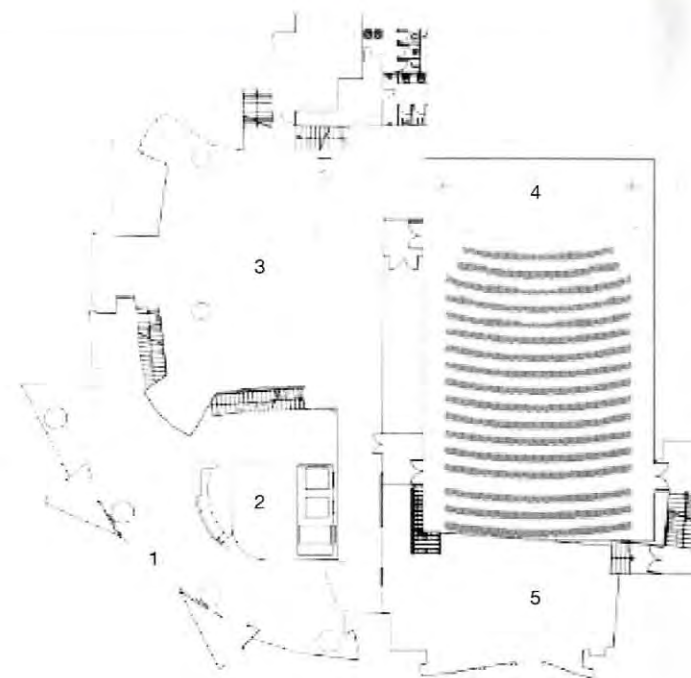
Area = 110 meaters squared

93 seats

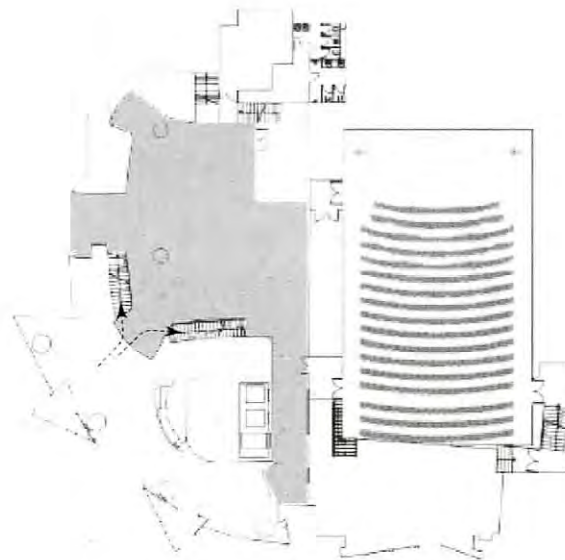
screen measurements = 6.68m x 3.17m

Program in Plan:

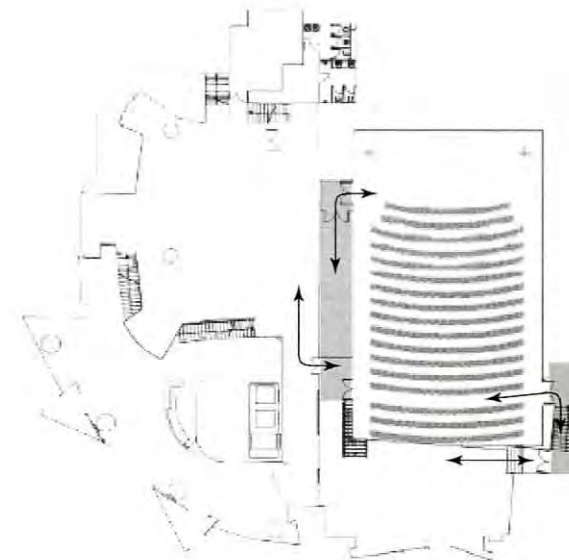
1. Entrance
2. Information / Ticket Office
3. Mezzanine
4. Henri Langlois Screening Room



CIRCULATION



ENTRANCE STAIR TO MEZZANINE

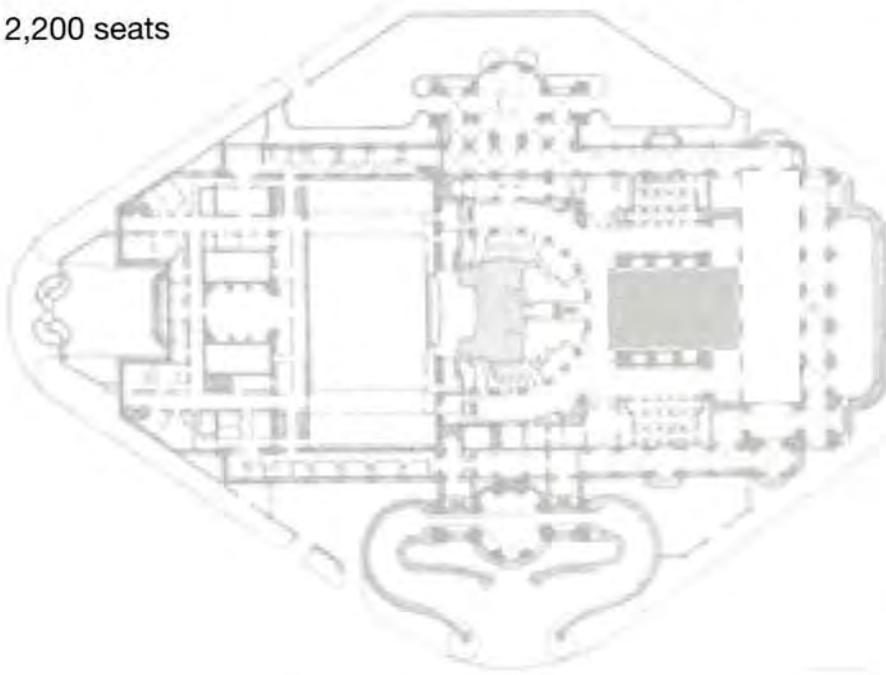


THEATRE CIRCULATION, LIGHT LOCKS

PALAIS GARNIER Paris, France - Charles Garnier, 1875

The Paris Opera is a site of visual congestion. A highlight of the social scene, the grand staircase and surrounding balconies in the atrium was the place to see and be seen. The Entrance Hall is an echo of the interior performance space; another theatre.

2,200 seats



Right. Edouard Detaille's 1878 painting of the Inauguration of the Opera House, Paris.

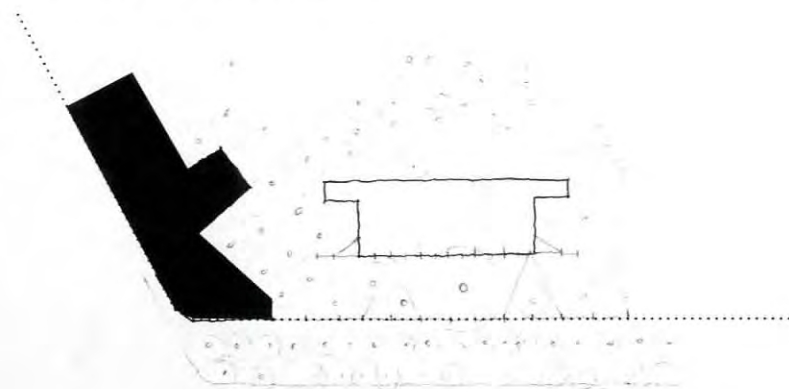
PRECEDENTS



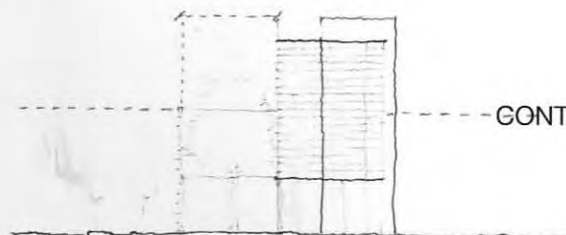
CARTIER FOUNDATION Paris, France - Jean Nouvel, 1991-94

With the building set back from the traditional Parisian boulevard edge, Nouvel recreated a facade along Boulevard Raspail to give a boundary to the 'park' surrounding the Foundation, as well as to respond contextually to building height of the neighborhood. This steel and glass wall acts as an entrance "framed by two screens." As one enters through the frame wall, one "sees the spectacle of the trees." Thus, the idea of urban boundary combined with the theatrics of congestion.

Program:
113,000 sf
Exhibition space, offices, park



REDEFINING THE STREET EDGE



CONTEXTUAL BUILDING HEIGHT



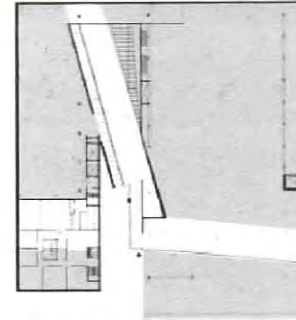
KUNSTHAL Rotterdam, Netherlands - Rem Koolhaas, 1992

PRECEDENTS

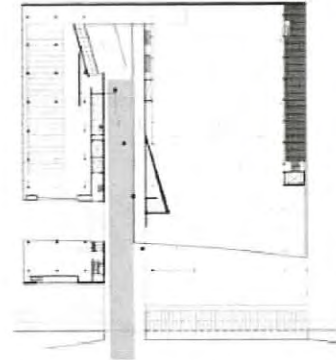
Kunsthal was conceived as a square divided into four parts. The program is separated and or linked by two intersecting pathways: the east-west Maasboulevard highway and two north-south pedestrian ramps. Circulation is a continuous spiraling condition, connecting the separated galleries on the top floor, down to the alternate 'ramp' of the Auditorium space.

Program:

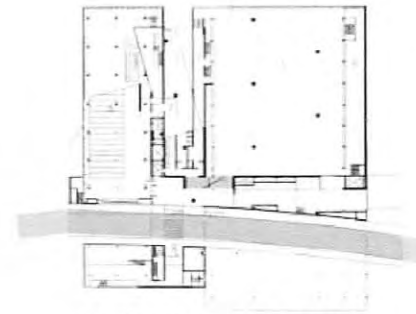
- 3,300 square meters
- Exhibition Space
- 3 large halls
- 2 small galleries
- Auditorium
- Restaurant



QUADRISECTED PROGRAM



PEDESTRIAN RAMP



BISECTING ROADWAY

SOUNDSTAGE, DALLAS COMMUNICATIONS COMPLEX Dallas, TX - Growald Architects, 1983

The Dallas soundstage is essentially a model of serving and served spaces branching off of a central spine. Program includes three soundstages with a set construction and delivery area attached. Across the 'ready-spine' are other services such as dressing rooms, bathrooms and offices.

The project is constructed of steel and poured in place concrete to achieve a Noise Criterion of 25. This is achieved through superior sound insulation from the exterior walls of 7 inches of concrete, an 18 inch air cavity, 4 layers of sheetrock and several fiberglass layers. HVAC systems are also housed in a separate building behind the studio and air is piped into the space using special fans.

Program:

71, 000 sf

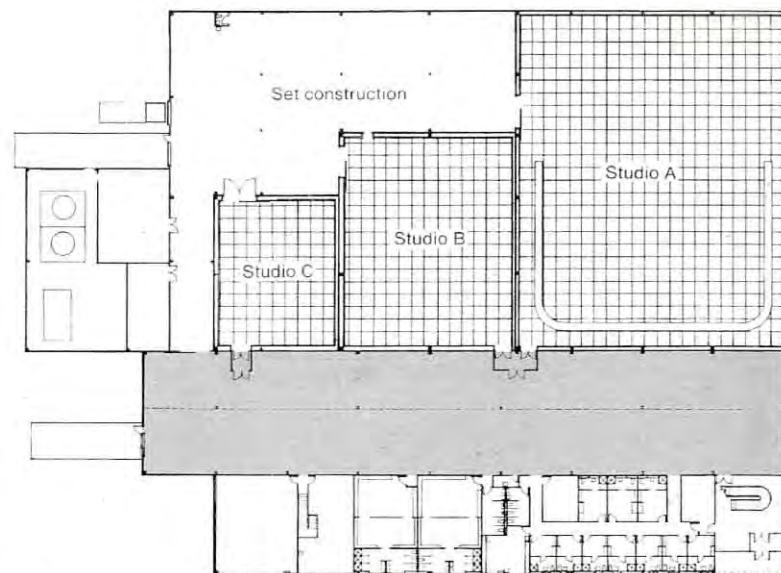
3 Soundstages:

Studio A = 14, 500 sf

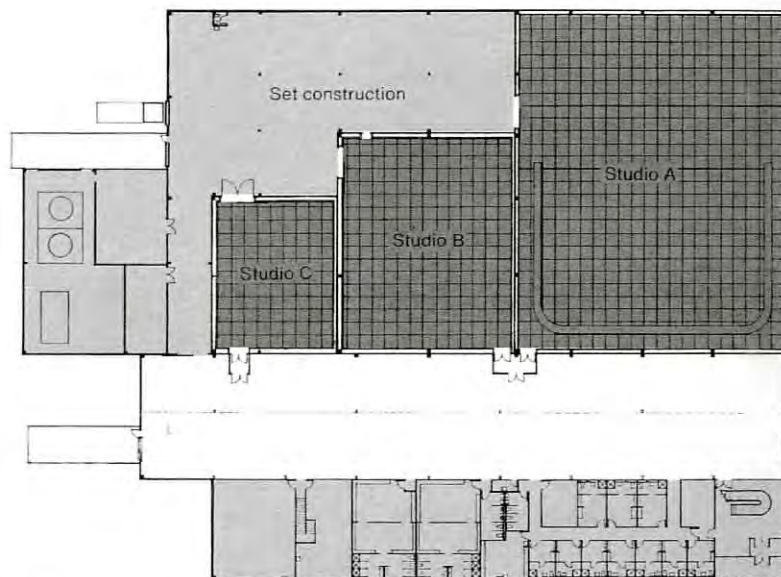
Studio B = 5, 900 sf

Studio C = 3, 000 sf

7, 000 sf = Service / Ready 'Spine'



READY-SPINE



SERVING / SERVED

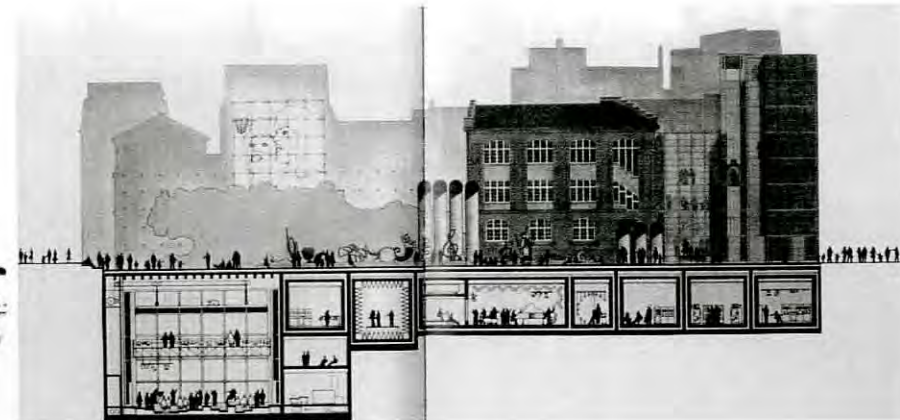
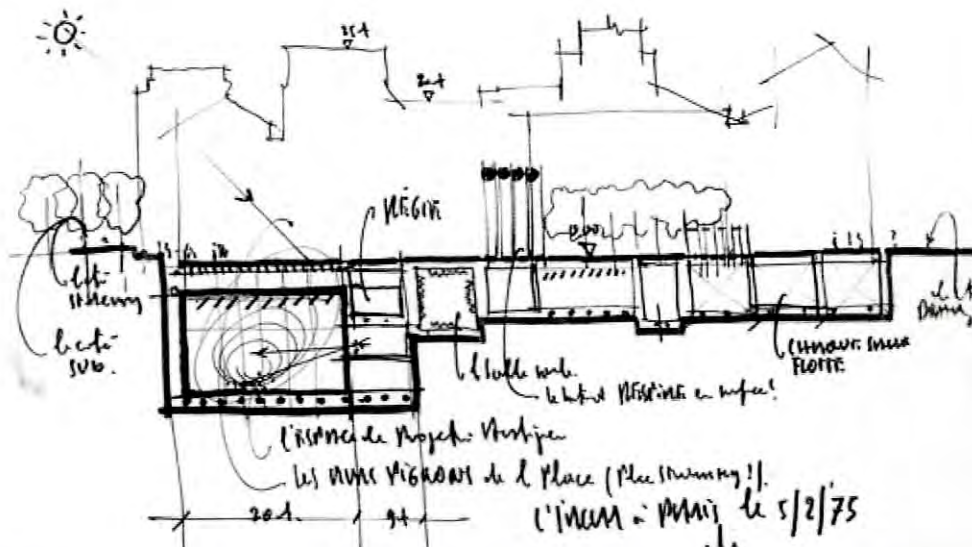
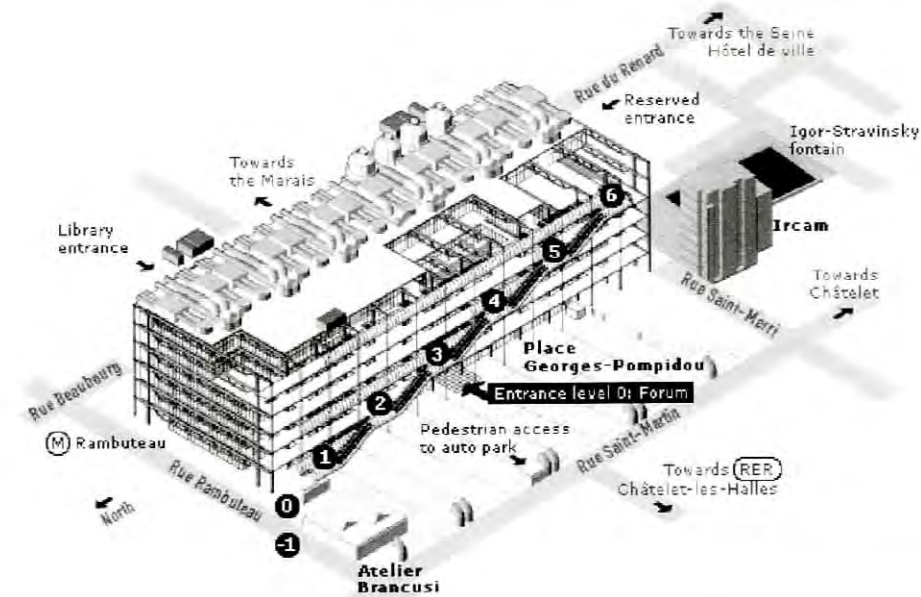
IRCAM Paris, France - Renzo Piano, 1973-90

PRECEDENTS

IRCAM is a center for musical research, performance, education and cultural outreach. Urbanistically designed to respond to the vibrant Georges Pompidou Centre and its sloping plaza, Piano's project is mainly housed underground. The nested system of high-tech acoustical studios is sunk 66 feet beneath ground level within a concrete shell. All of the studios within the shell are mobile, including the walls, floors and ceilings in order to change acoustical properties.

However, the underground facilities are not totally devoid of views:

"All general activity in the building is semi-exposed to the view so that any form and functional activities inside the building are immediately under the eyes of visitors. The public may participate in the results of the research process performed in the Projection Space, the largest studio in the building."



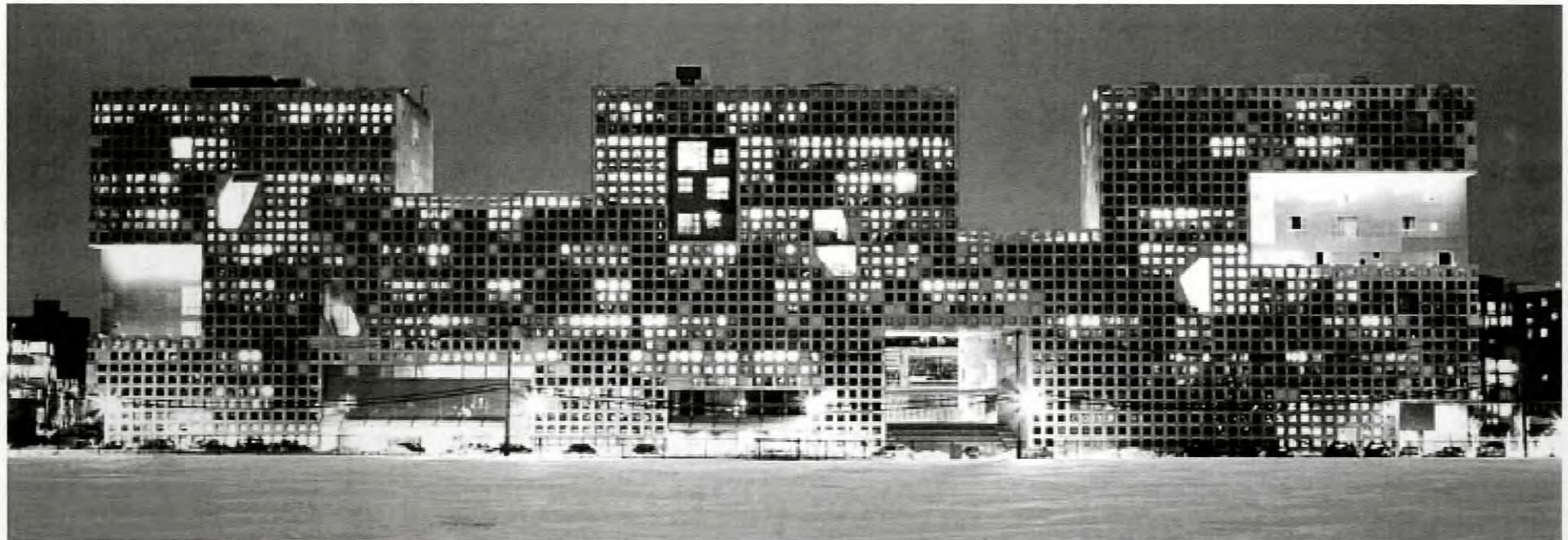
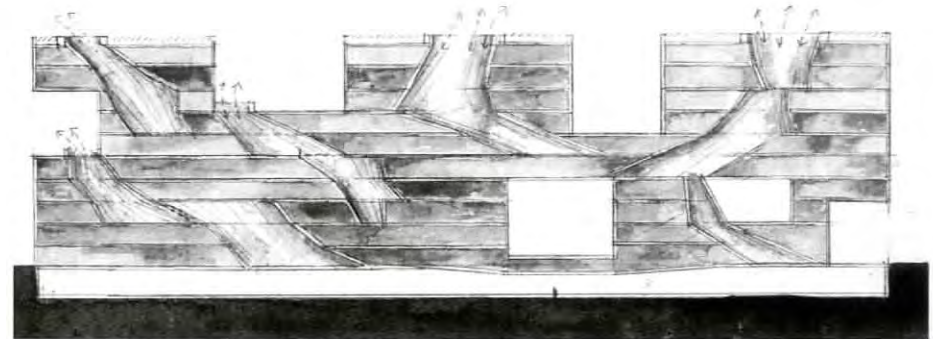
CINÉMATHÈQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

SIMMONS HALL MIT, Cambridge, MA - Steven Holl, 2002

Designed as a sponge with inherent 'porosity,' the organization of Simmons Hall is based on fractal geometries interrupted by air and light shafts.

These shafts constitute architectural moments that affect common areas and public space within the building. These events create "view corridors" and "outdoor activity terraces."

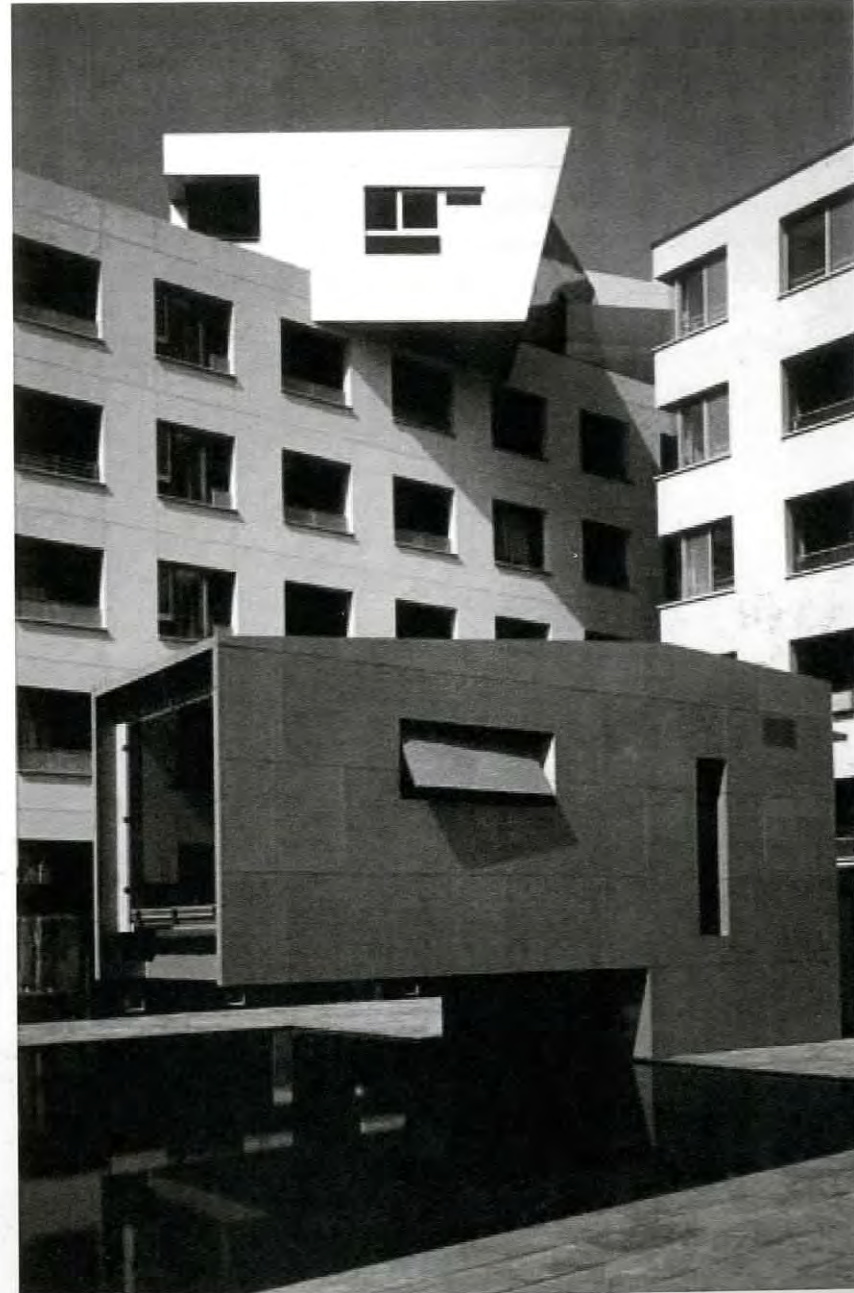
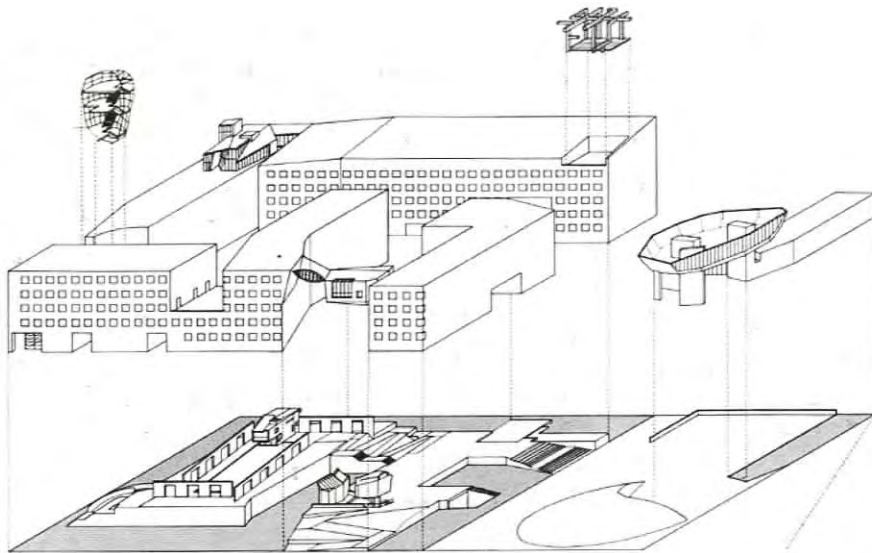
Main programming includes the dormitories as well as a 125 seat theatre, a night café and street-level dining facilities. In this way, the building is a microcosm of the city.



MAKUHARI BAY NEW TOWN Chiba, Japan - Steven Holl, 1992-96

PRECEDENTS

Holl's Makuhari Housing is a dichotomous architecture of "silent heavyweight buildings" and "active lightweight structures." The silent buildings provide an urban edge to the block and act as a backdrop or 'soundstage' for the light pavilions. In turn, these pavilions become architectural events (or sets) within the inner public courtyards. One such 'set' is the teahouse, cantilevered over the reflecting pond in the north court. Holl designed the pond to reflect sunlight up through the glass bottom of the teahouse; bearing a striking resemblance to filming apparatuses, the house looks as though it could even project the sunlight back into the courtyard.



LINKED HYBRID Beijing, China - Steven Holl, 2003-09

Much like the penetrable sponge idea in Simmons Hall, Linked Hybrid proposes a “porous urban space” that acts as a mini-city.

Appropriate to its title, the project goal is to link the two scales of architecture in Beijing - the low horizontality preceding 1980 and the verticality afterward.

The hybrid is achieved by two essential layers of public programming - at the ground floor and at the skybridge level. Public programming at street level is interconnected by green space and includes a restaurant, two schools, a hotel and a cinema.

The skybridges connect the residential towers and program such as a pool, gym, café, gallery, auditorium and salon.

The multilayeredness of the project constitutes a “filmic urban public space.” The filmic concept is represented by the transition between the two public layers, as it is a vertical “jump-cut” aided by the elevator.

The object of Linked Hybrid then, is to “constantly generate random relationships,” much like the theatrics of congestion.



PARC DE LA VILLETTE Paris, France - Bernard Tschumi, 1982-97

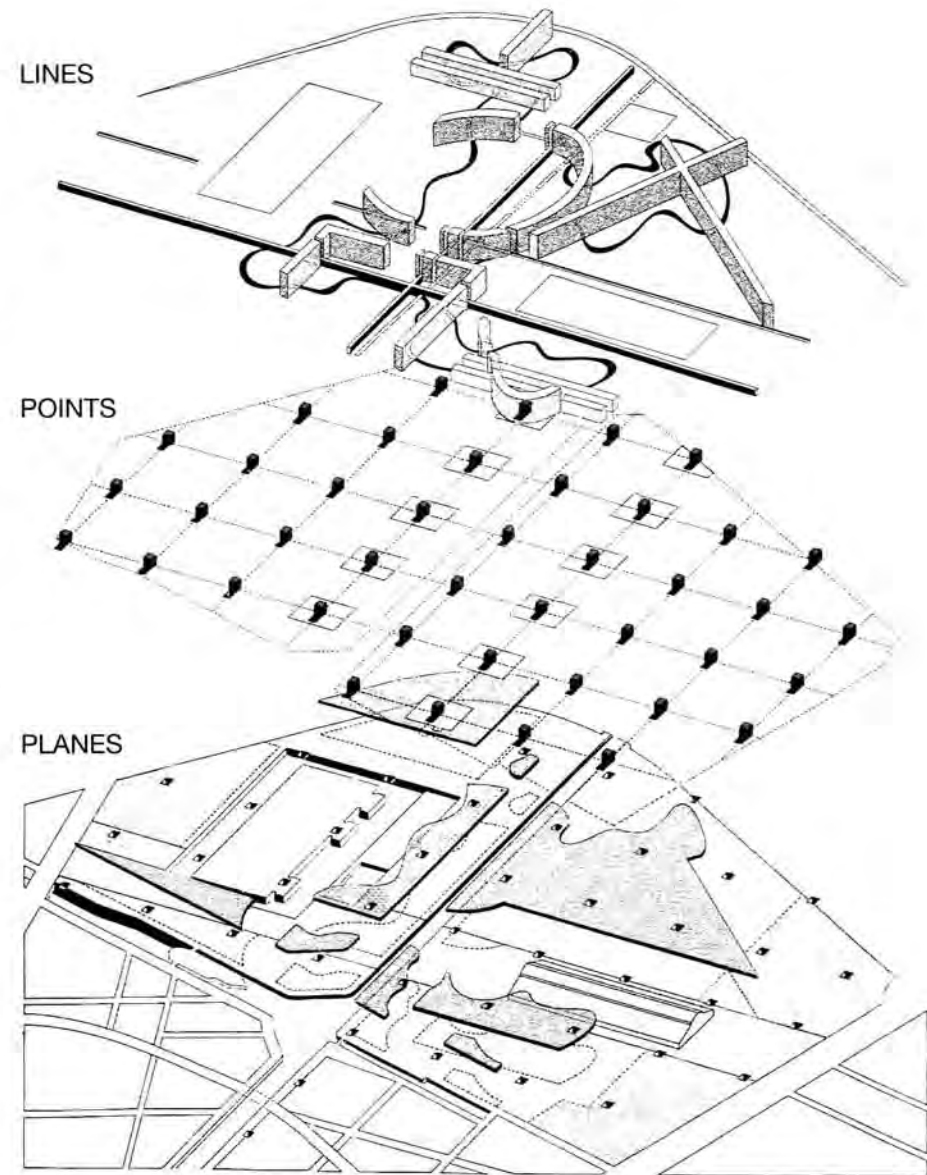
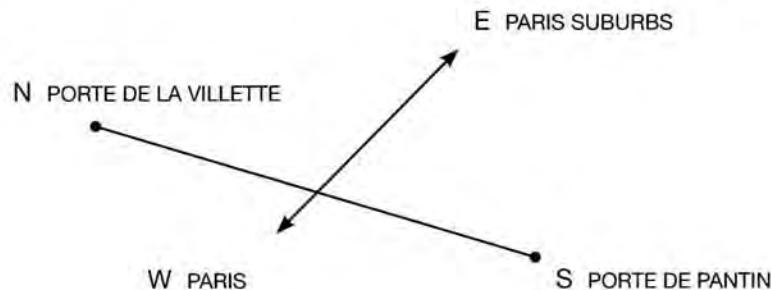
PRECEDENTS

Encompassing such diverse programs on varying scales, Parc de la Villette was intended to be an "Urban Park for the 21st Century."

Bernard Tschumi's *folies* won him the commission to design the park. The organizational system of points, lines and planes is superimposed over 125 acres. The points are *folies*; structures fitting a 10 x 10 x 10 cube which act as architectural events, symbols/signage and programmed space. The lines are the basic lines running north-south and punctuating with the Metro Stations, and east-west extending towards Paris and its suburbs. This Cartesian system is frequently interrupted by the weaving paths of the gardens. The planes are made up of horizontal spaces such as the central green. In summer the green is used as an open air film theater, holding 3,000 people.

Tschumi's cinematographic investigations (*The Screenplays*, *Manhattan Transcripts*) that draw upon the relationships between architectural events (program such as the *folies*) are a motivator of the project.

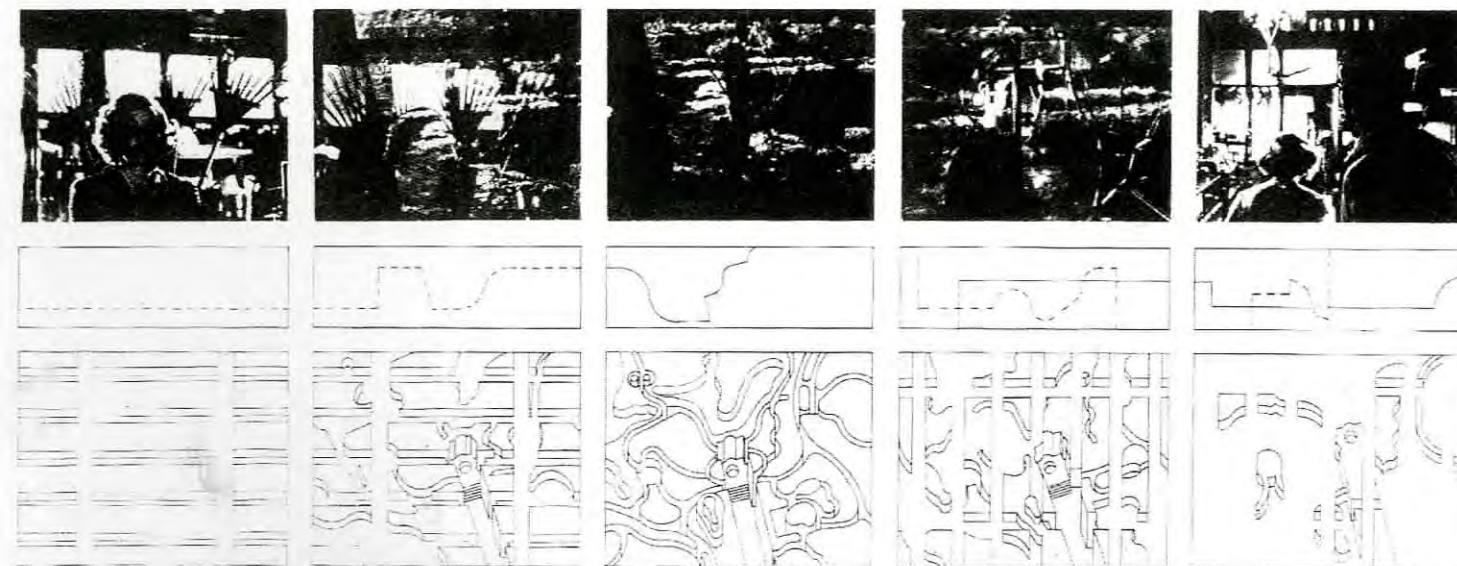
"Our project starts from this thesis: there are building-generators of events. As much through their programs as through their spatial potential, they accelerate a cultural or social transformation that is already in progress"



Above. Points, Lines, Planes exploded drawing (deBure).

Cinémathèque Hitchcock will exemplify the Theatrics of Congestion; a conflation of the **Manhattanism** of paranoid critical stage sets and urban events that constitute its essence of congestion (Koolhaas), and the **proxemic patterns** of scale that define the action/reaction montage of *Rear Window*.

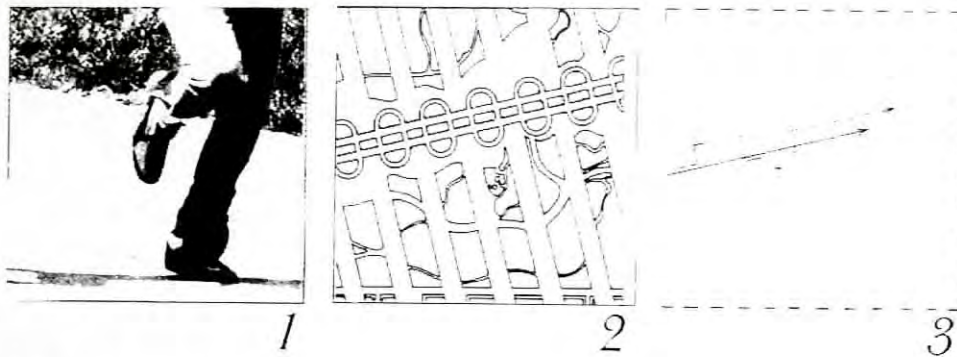
Besides defining the urban edge lost to Washington Square Village, the goal is to create and impose a language of repeating frames over the site in which to montage the existing and proposed mixed programs. This grid will be the superimposition of the two proxemic patterns of *Rear Window*: the Long Shot and the Close-up. The differing grids will intertwine to create unexpected architectural events and visual densities to form the **Theatrics of Congestion** in the vacuous courtyard of Washington Square Village, while literal 'edits' or cuts through the slab towers will allow voyeuristic glimpses through the large and imposing alien structures to the intervention.



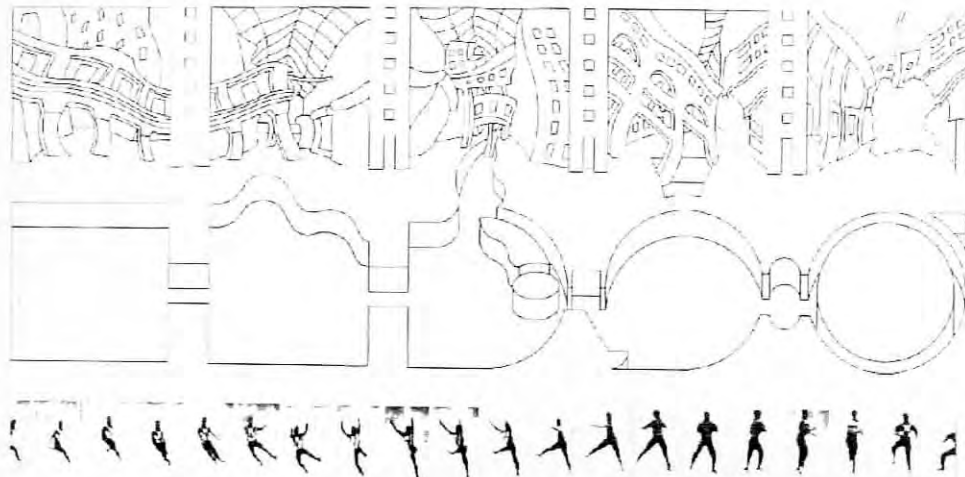
Left. Tschumi's *Screenplays* were drawn in 1978 during his work on the *Manhattan Transcripts* (1976-81).

Like the *Transcripts*, he investigated the relationship between events (program) and architectural space and the ability of sequence to 'transform' them.

Psycho, Fade-in, Fade-out

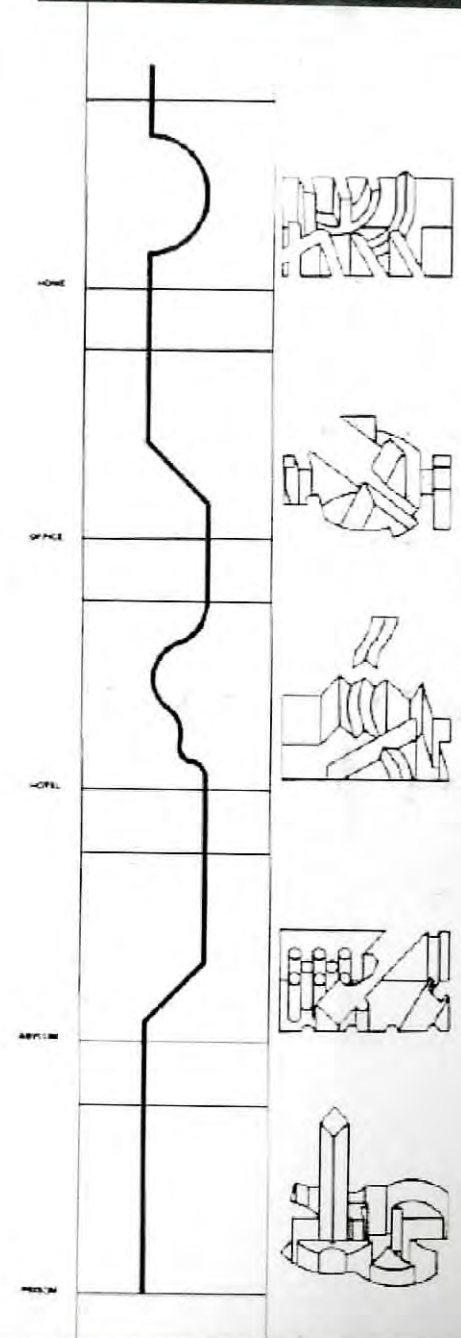


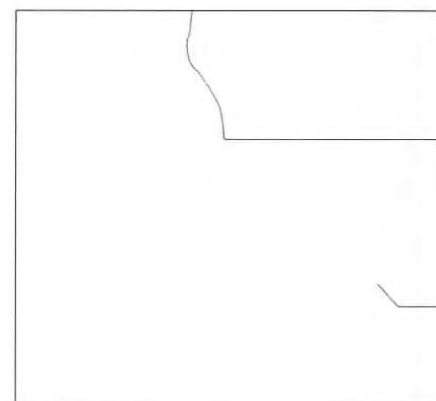
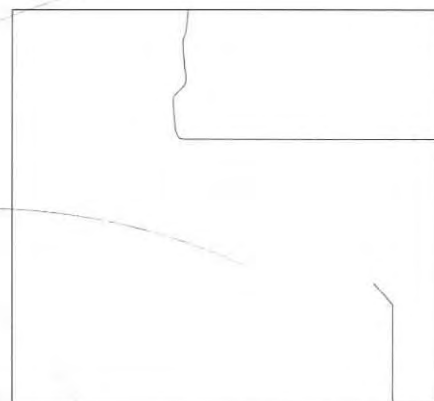
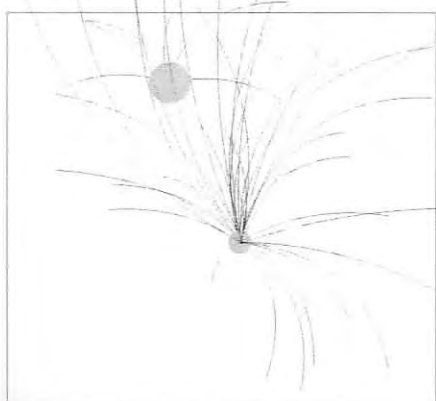
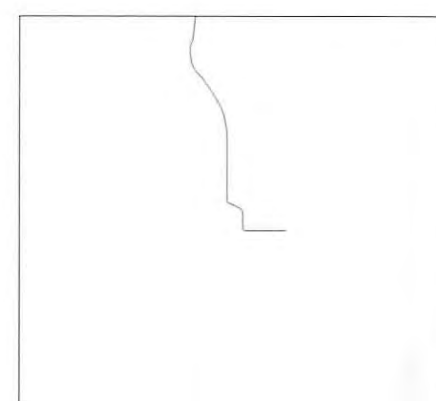
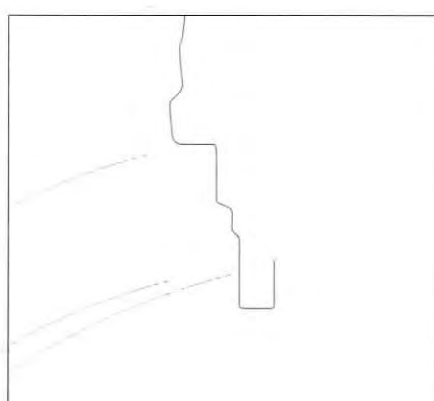
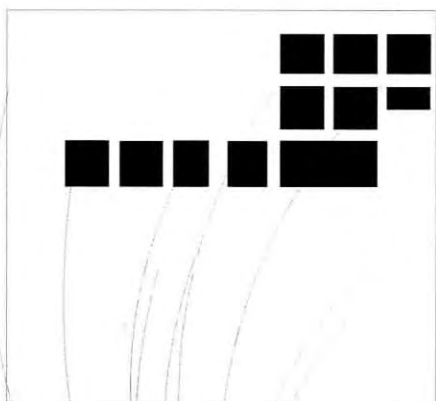
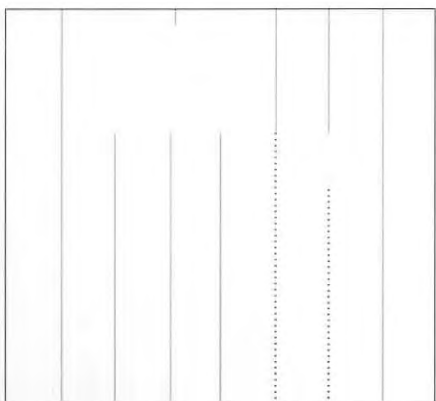
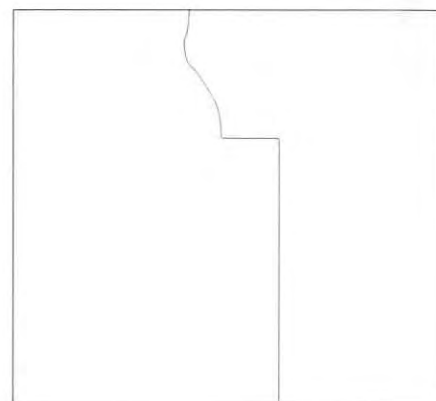
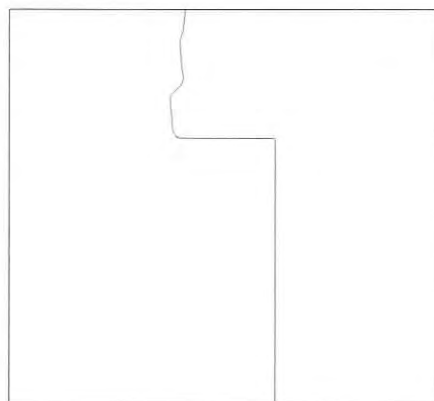
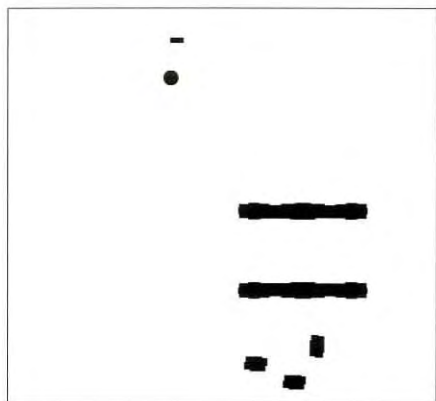
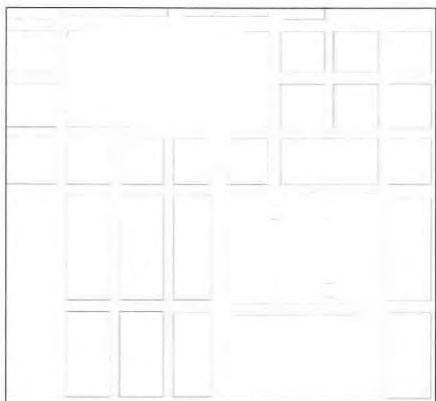
Above. MT 1. The Park.

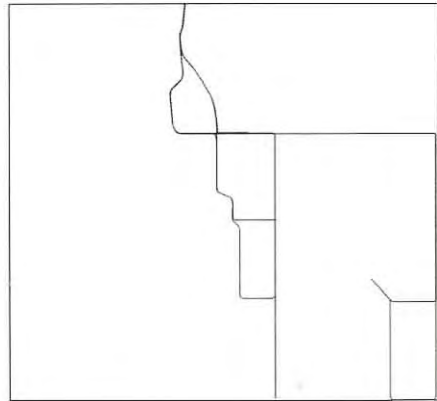
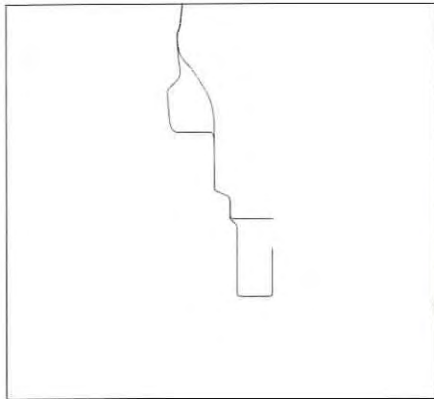
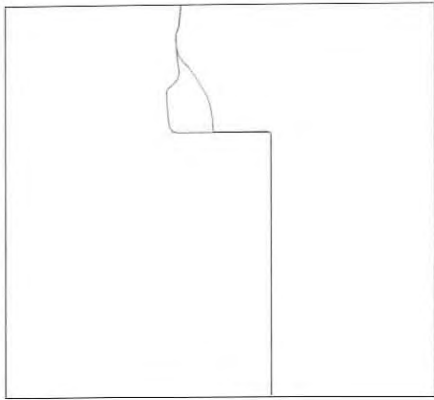


Above. MT 4. The Block. The leaping action of the male figure, montaged through stills, gives the sense of a moving picture, reminiscent of Eadweard Muybridge's early photography sequences like, *The Horse in Motion*, 1878.

This Page. Tschumi's *Manhattan Transcripts*, in which the drawings "...indicate the movements of the different protagonists - those people intruding into the architectural 'stage set'. The effect is not unlike an Eisenstein film script..." (7).
Right. MT 3. The Tower (The Fall).

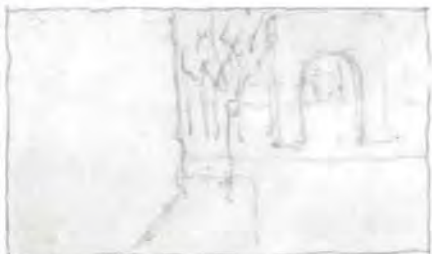




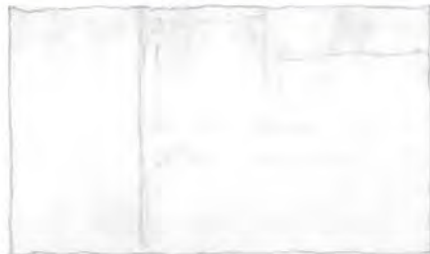


THE PROMENADE, before and after

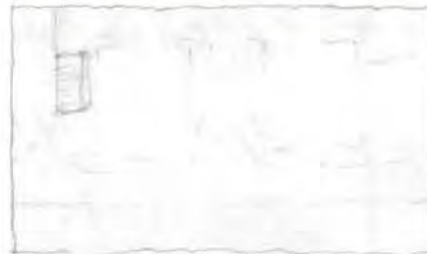
CINÉMATHÈQUE HITCHCOCK: THE THEATRICALS OF CONGESTION



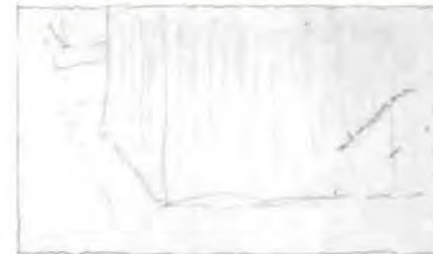
L.S. (POV) Washington Square Arch. Zoom to Arch.



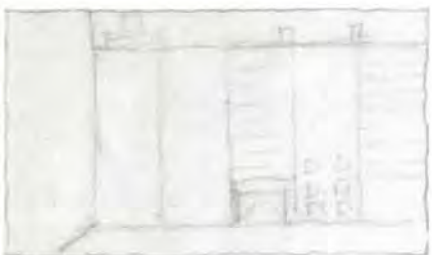
ECU. (POV) Washington Square Arch. Leg of the arch with Washington Sq. South in the background.



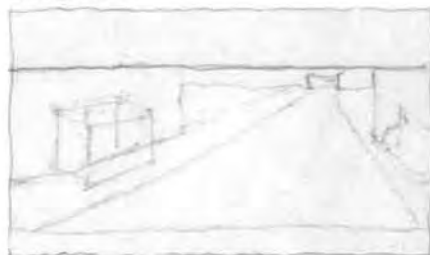
ELS. (POV) Washington Square Village. Zoom to WSV.



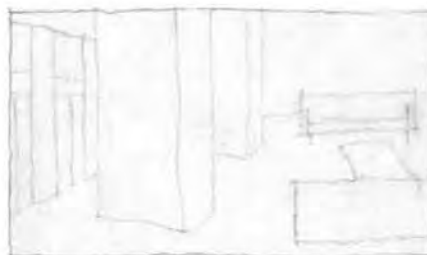
CU. (POV) Bobst Library.



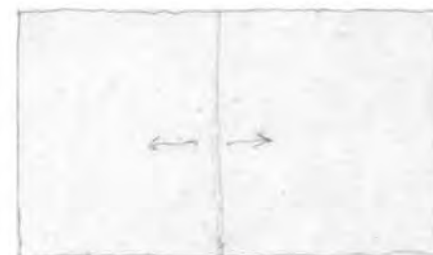
LS. (POV) WSV. Zoom and Tilt up.



LS. (POV) WSV apartment entrance.



MS. (POV) WSV apartment elevator lobby.



ECU. (POV) Elevator doors opening.



ECU. (POV) Stranger's apartment door.



ECU. JEFF. Unsure whether or not to knock on the door.



ECU. (POV) Looking at the door again.



ECU. (POV) Looking at the door again, waiting for the stranger to answer; trepidatious.



LS. (POV) View of Tower 2 of WSV. Pan left.



LS. (POV) View of Towers 2 and part of 1 of WSV. Pan left.



LS. (POV) View of Tower 1 with Bobst Library in the background. Pan left.

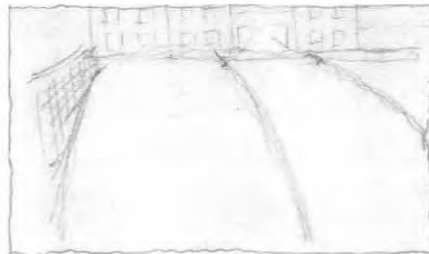


LS. (POV) View of Tower 1 and Bobst Library, Washington Square Park and a sliver of the Arch visible in the background.

DESIGN STRATEGIES



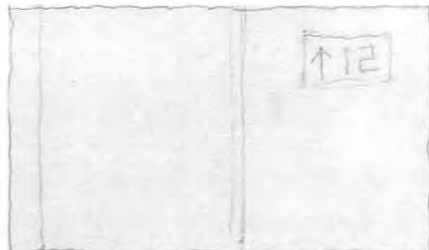
CU. (POV) Bobst Library. LS of WSV.



LS. (POV) WSV at the apex of hill.



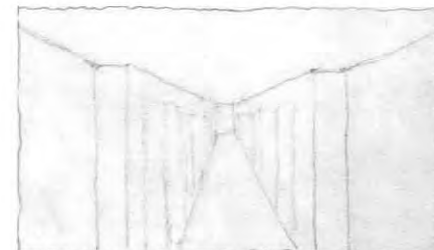
CU. JEFF. Reaction shot inside elevator; a bit nervous.



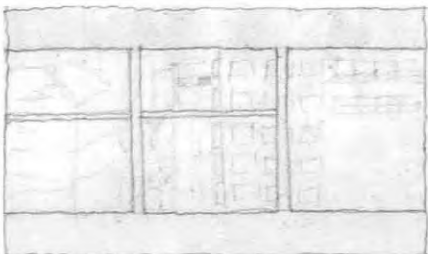
ECU. (POV) Elevator numbers rising.



ECU. JEFF. Reaction shot to opening of elevator doors and glimpse of the interminably long hallway.



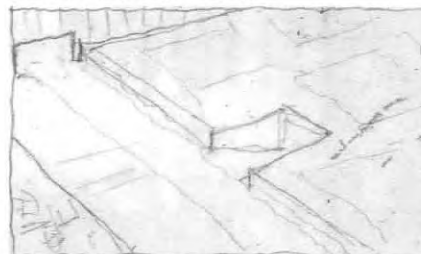
LS. (POV) The interminably long hallway. Fade/jumpcuts and zoom.



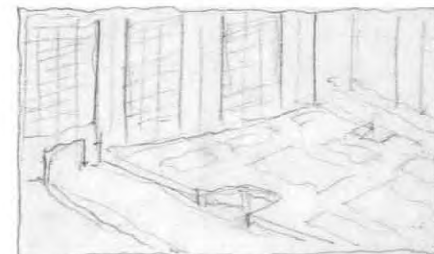
CU. (POV) View of the three windows in the stranger's WSV corner apartment. Zoom through center window.



MS. (POV) View of the top of the commercial strip mall's banal roof with scattered HVAC units atop. Pan right.



MS. (POV) View of the old Wooster Street that now diverges into the underground car park. Pan right.

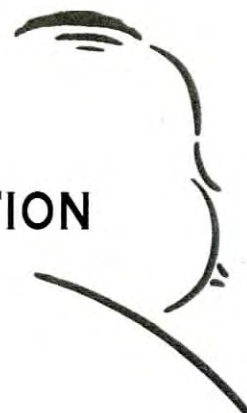


LS. (POV) View of the old Wooster and Greene Streets and center courtyard. Tilt up.

The action/reaction model at work. Storyboards of a Washington Square visit intercut with Jeff's reaction shots in Rear Window.



CINÉMATHÈQUE HITCHCOCK
THE THEATRICALS OF CONGESTION



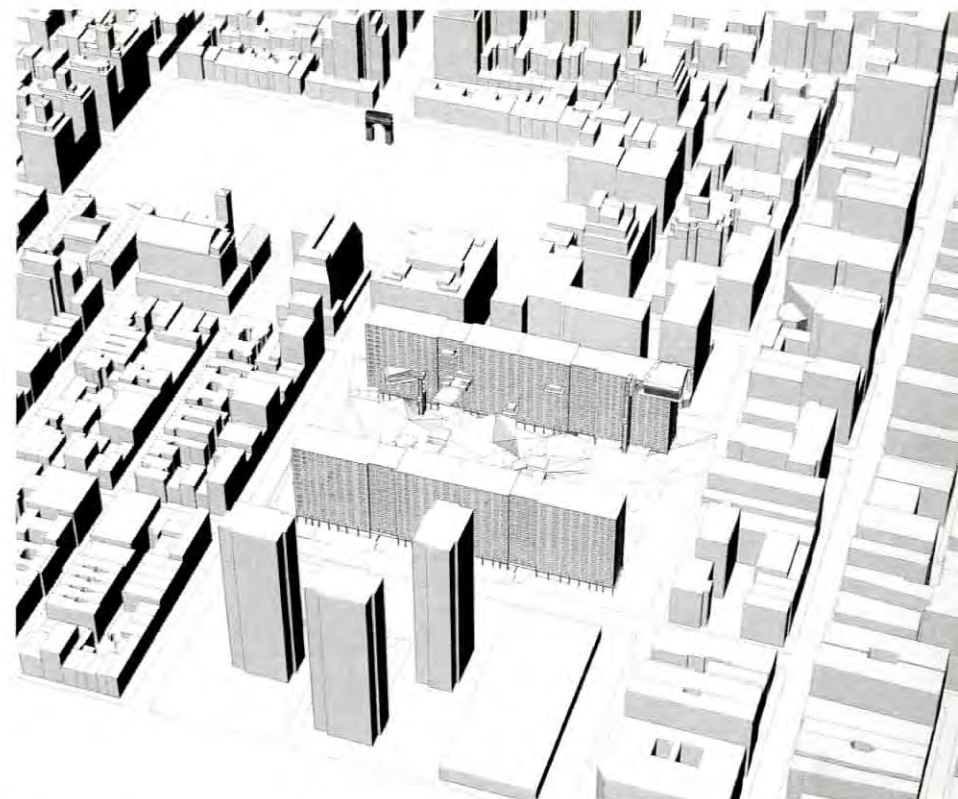
I contend that the relationship between *filmic experience* and the *experience in the urban landscape* can be conditioned by **architecture** through the translation of the **filmic language of proxemics**.

Alfred Hitchcock's Rear Window is an exemplar of the language of proxemics. These patterns are *the relationships of subjects and objects to each other as well as to the camera itself*. Hence, the voyeuristic nature of *Rear Window* is inherently linked to the idea of proxemic patterning through **montage**.

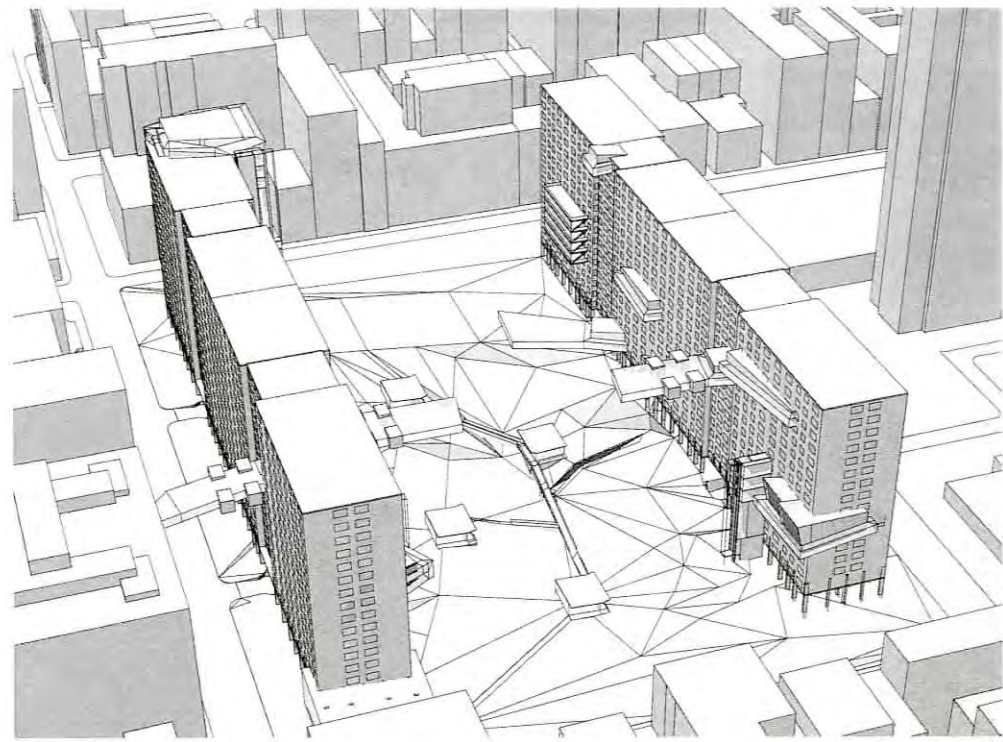
Hitchcock's montage between **Close-Up, Medium and Long shots** is essentially a switching of scale that defines an action shot – a Long shot such as Lisa breaking into the suspected killer's apartment – with the reaction shot – usually a Close-up of Jeff's face. These sequences are evident when contrasted with his fluid establishing long shots that reacquaint us with the courtyard and its inhabitants.

The proxemics are derived from this necessary delineation of scale in order to translate Hitch's film into an architecture that creates, as Bosley Crowther of the New York Times stated about the film, "**a maximum of build-up to the punch – a maximum of carefully tricked deception and incidents to divert and amuse.**"

In this way, Cinémathèque Hitchcock exemplifies the **Theatrics of Congestion**; a conflation of the **Manhattanism** of paranoid critical stage sets and urban events that constitute its essence of congestion (Koolhaas), and the **proxemic patterns** of scale that define the action/reaction montage of *Rear Window*.



Like Hitchcock's fictional apartment block, my site is also located in **Greenwich Village**. Washington Square Village lies just two blocks south of Washington Square Park in the heart of the New York University 'campus.' Pre-1950, the site was composed of nine small city blocks. With the Federal Slum Clearance and the popularity of Le Corbusier's Tower in the Park model, by 1959 the blocks were merged into a superblock with two slab towers bounding the site to the north and south. NYU acquired the towers in 1964 that currently house some of the original apartment tenants as well as graduate students. These apartment towers have a large expanse of non-programmed courtyard between them that has proved ineffectual as a social condenser. The site is overgrown and is scarcely occupied or traversed. The only public program is the squat commercial strip on the west side that acts as yet another deterrent for the use of the courtyard.



Consequently, **NYU** has proposed a master plan - **Plan 2031** - to expand their campus as well as overhaul their existing properties, specifically *Washington Square Village* and *University Village* to the south. Intentions are to mix public and private educational programming within these spaces.

Just as *Rear Window* was a fantastical fabrication – an enormous set built (somewhat) within the confines of a studio soundstage – the treatment of my site as a set within a soundstage is consistent with this idea.

The program is considered as set pieces, while the twin slabs create a **metaphorical Soundstage**.

In terms of program I am combining the basic **Cinematheque typology** with the addition of soundstages. Working with the twin apartment buildings, I am employing **programmatic twins** throughout the site. There are two each of:

- Soundstages,
- Screening Rooms,
- Cafes,
- Indoor Lounges
- and Outdoor Lounges.

Other programmatic pairings include:

- the Information Lobby and Cinematheque Shop,
- Film Archive and Preservation Lab and
- Outdoor Screening Lawn and Gallery.

Programmatic considerations were discerned through a **Program Criteria Matrix**. Allocation was based on the idea of equal distribution throughout the site. Criteria include:

- Directional Location (N, S, E, W),
- Sectional Location (Lo – Hi),
- Illumination Concerns (Dark – Light),
- Relative Size (S M L XL),
- and View.

Based on the Matrix, program is distributed evenly over the site, with two conditions at play: the **tower prism** and the **courtyard prism**.

In the tower, several private apartments are supplanted by each piece of public programming. The prisms are double or triple height spaces inserted between floors. Access of the public program might only be from one of these floors, however the vestigial spaces on the non-accessible floors still provides opportunity for communal public space and viewing.

Along with the placement of the programmatic twins comes the recognition of a **visual twin**. For example, the twin Screening Rooms located in the northeast and southwest corners of the towers do not afford each other the view of their twin. The Grand Screening Room looks toward the Outdoor Screen; the other gazes upon the northwest Soundstage. The shapes of the prisms are constructed based on these views.

The construction of the courtyard is the result of the proxemic relationships between the programmatic and visual twins. These “imaginary” lines are **superimposed** upon the ground plane to inform the subtle gradations in the landscape. The courtyard program is then *embedded at the nexes of these twinning lines*, and certain *prescribed paths* are inscribed adjoining these pieces.

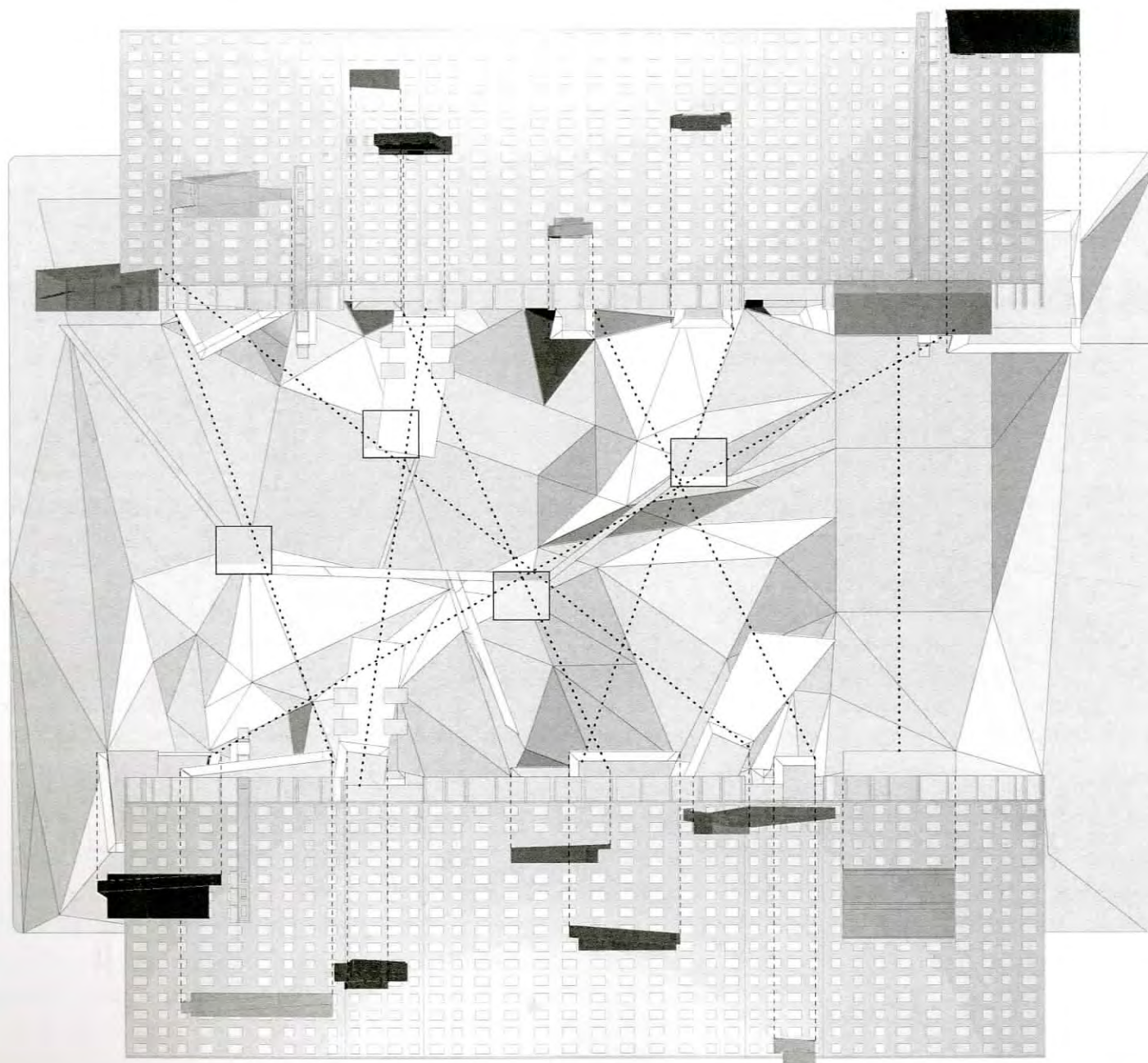
PROGRAM CRITERIA MATRIX

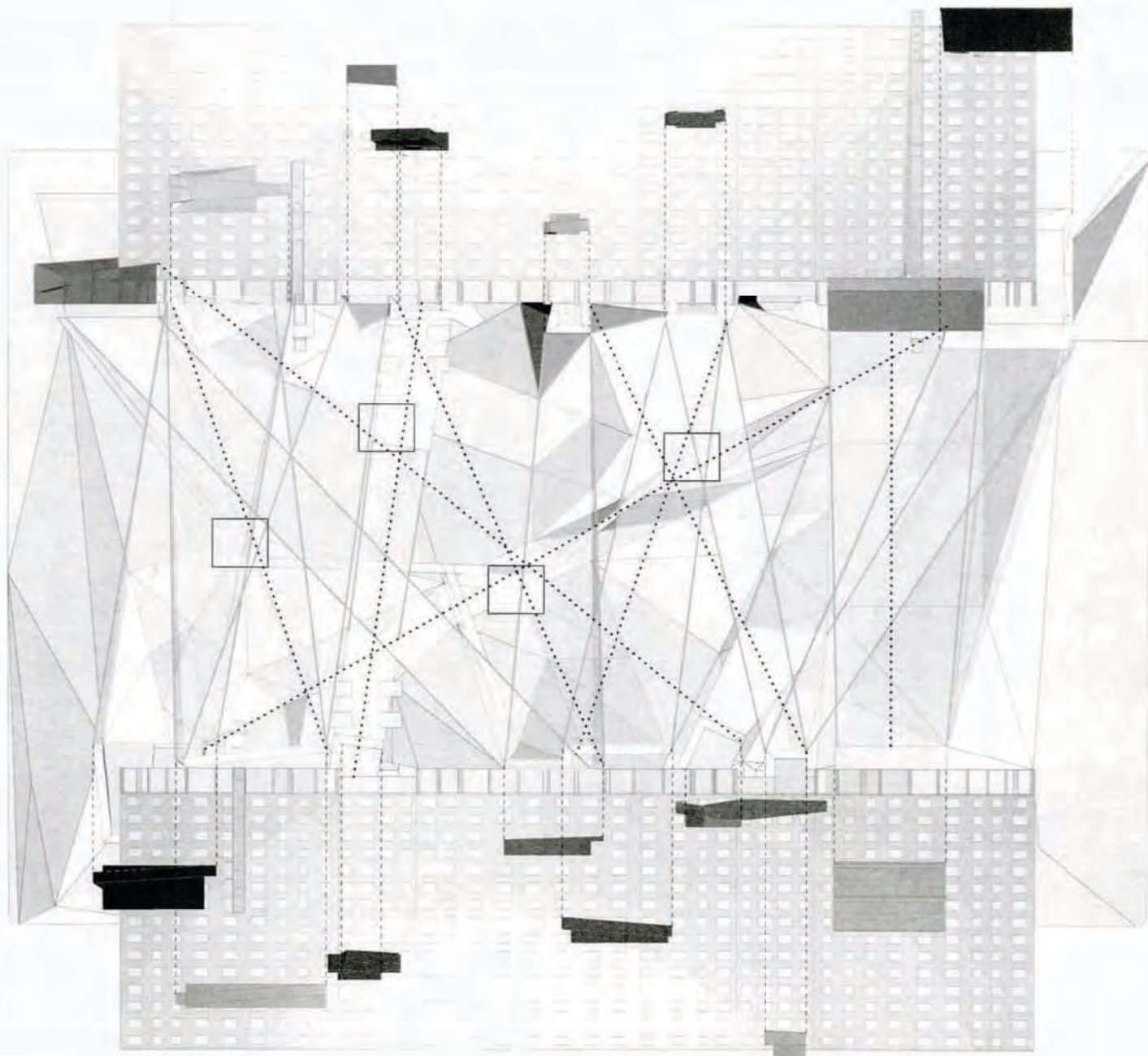
THESIS PROJECT

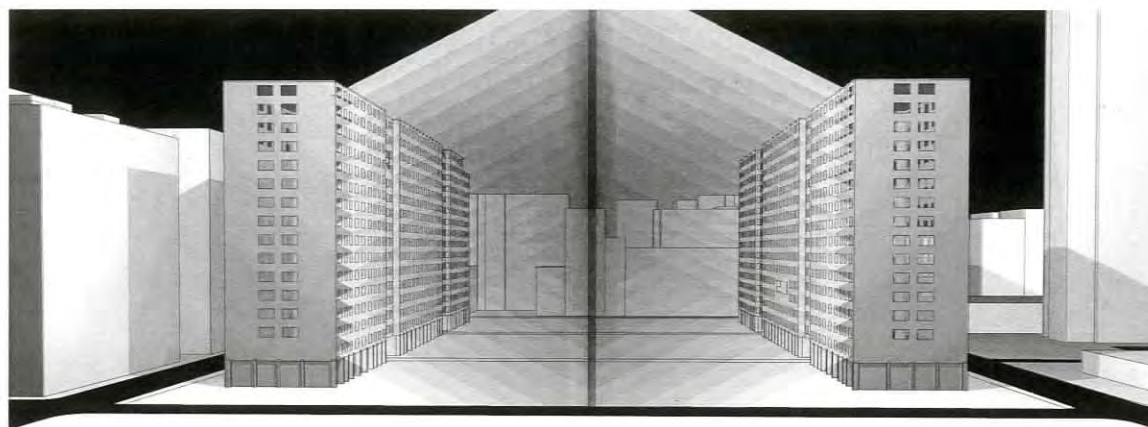
		N	S	E	W	LO	HI	LT.	DK.	S	M	L	XL	GRP.	IND.
N 1	LOBBY/INFO CENTER														
S 15	CINÉMATHÈQUE SHOP														
S 4	GALLERY														
N -2	GRAND SOUNDSTAGE														
N 8	SOUNDSTAGE A														
N 17	GRAND SCREENING RM														
S 7	SCREENING RM A														
N 11	FILM LIBRARY														
S 13	PRESERVATION LAB														
N 1	OUTDOOR SCREENING LAWN														
S 6	OUTDOOR SCREEN														
S_R	ROOFTOP CAFÉ														
N 12	CAFÉ A														
N 6	INDOOR LOUNGE A														
S 10	INDOOR LOUNGE B														
N 14	OUTDOOR LOUNGE A														
S 5	OUTDOOR LOUNGE B														
CT	CLASSROOM 001														
CT	CLASSROOM 002														
CT	CLASSROOM 003														
CT	CLASSROOM 004														
BRDG	OFFICE 001														
BRDG	OFFICE 002														
BRDG	OFFICE 003														
BRDG	OFFICE 004														
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BRDG	OFFICE 012														

VISUAL TWIN
 GALLERY
 SOUNDSTAGE A
 OUTDOOR SCREENING LAWN
 OUTDOOR SCREEN
 SCREENING RM A
 OUTDOOR SCREEN
 SOUNDSTAGE A
 PRESERVATION LAB
 FILM LIBRARY
 OUTDOOR SCREEN
 CLASSROOMS
 GRAND SCREENING RM
 OUTDOOR LOUNGE B
 INDOOR LOUNGE B
 INDOOR LOUNGE A
 CINÉMATHÈQUE SHOP
 CAFÉ A
 CLASSROOM 003
 CLASSROOM 004
 CLASSROOM 004
 CLASSROOM 003

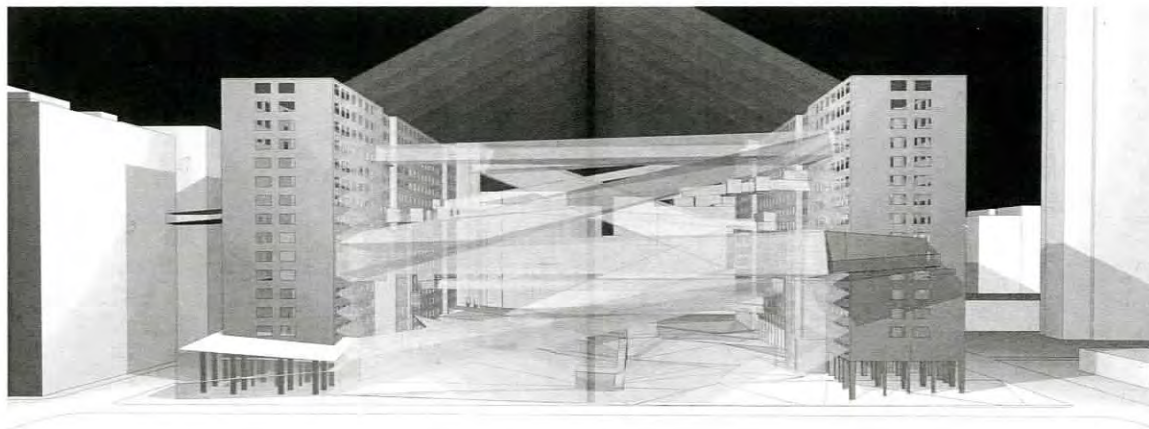
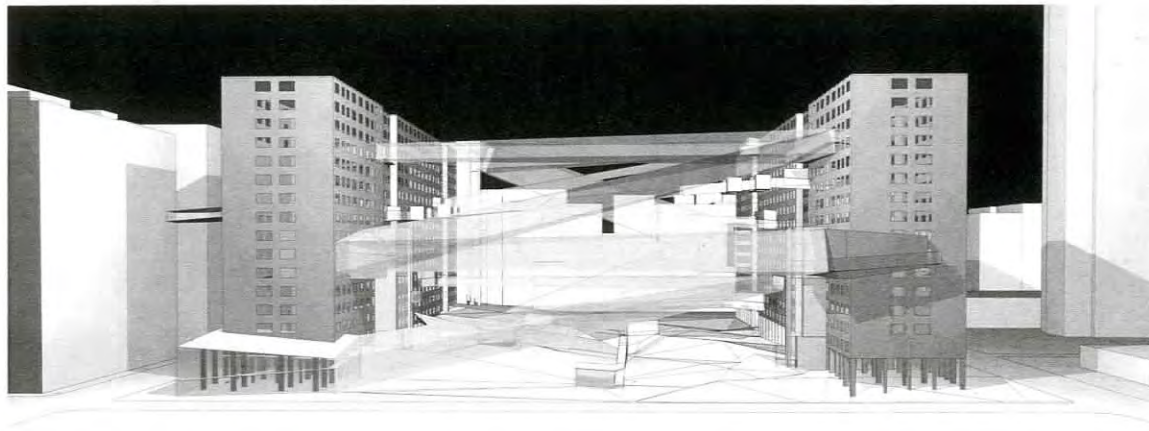
UNFOLDED ELEVATIONS, COURTYARD PLAN; Programmatic Twinning



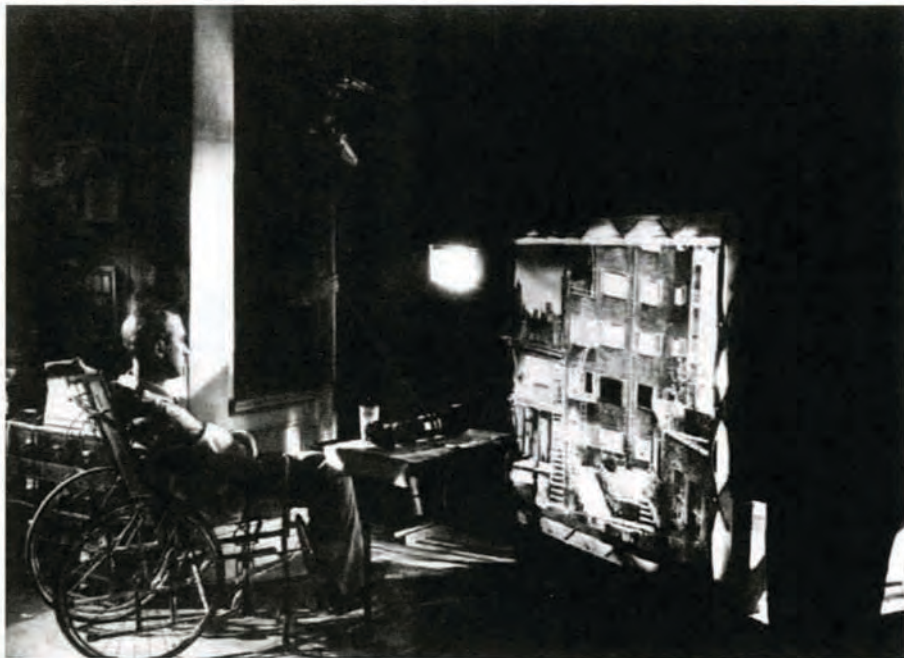




The result is a conflation of the two viewing types – the original apartments that create *a field of private viewing* over the site,



and the *specified 'target' views* constructed from the public insertions.

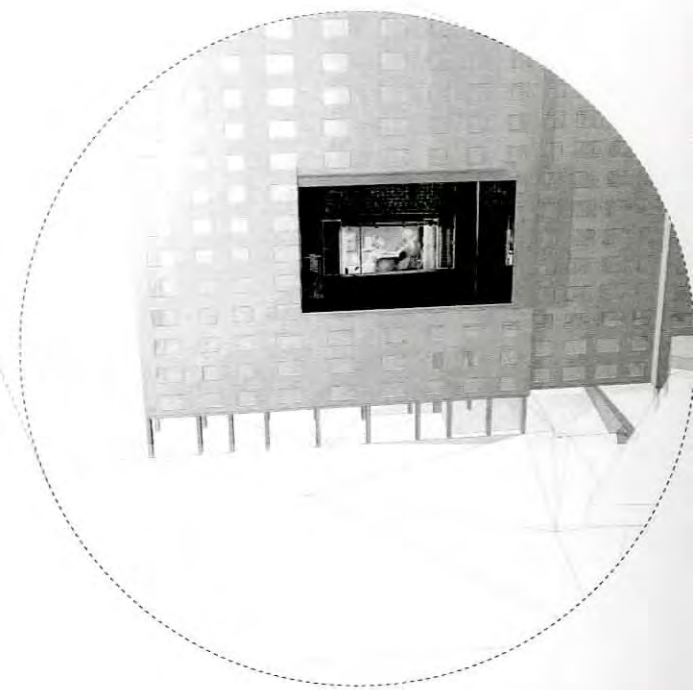
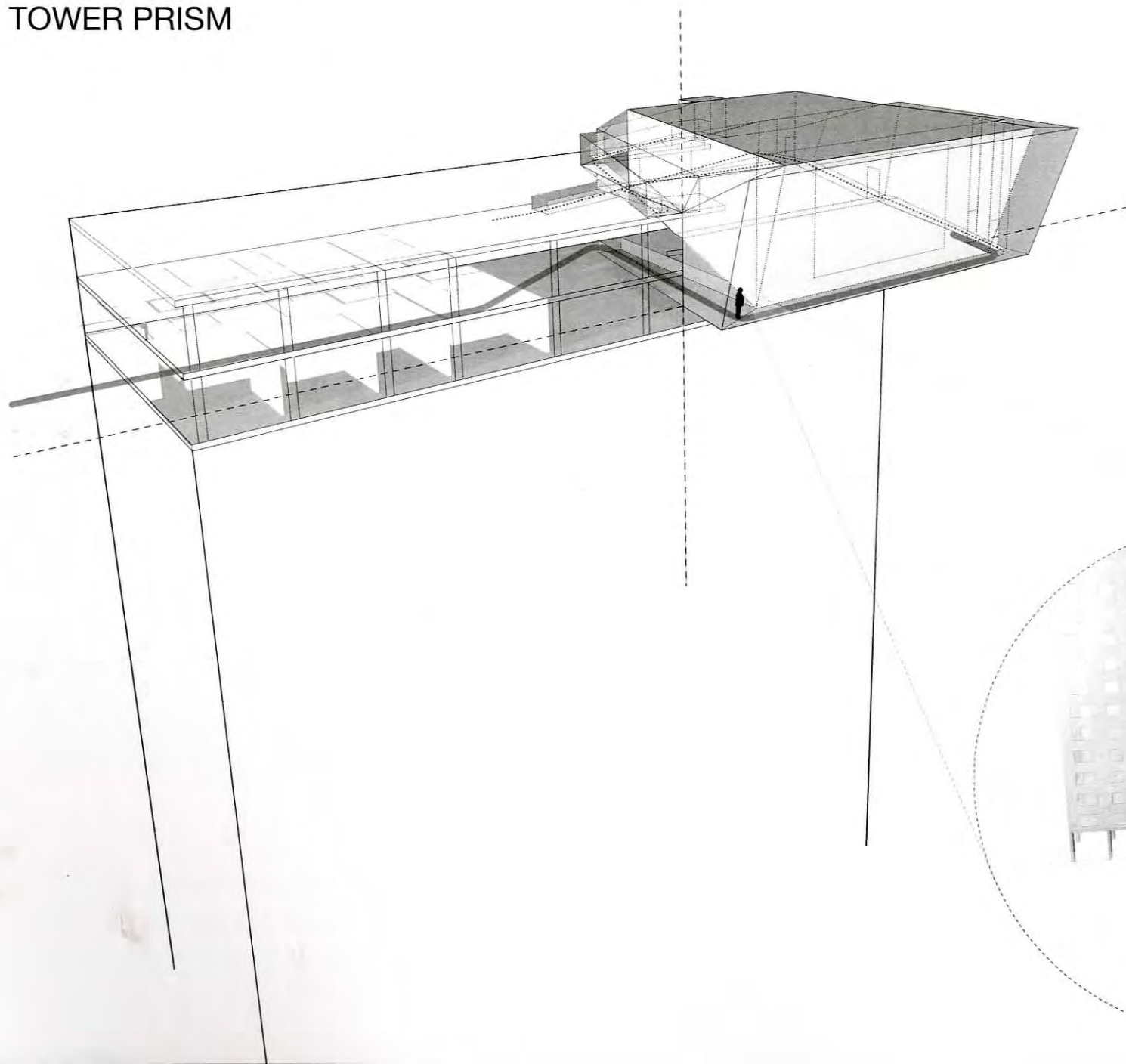


“The boorish but fascinating pastime of peeking into other people’s homes – a thing that New York apartment dwellers have a slight disposition to do – is used by Director Alfred Hitchcock to impel a tense and exciting exercise in his [new] melodrama, ‘Rear Window,’...” (Crowther).

Access to the **public prisms** plays an essential role in the **'target' views**. Upon entering the *tower*, one is in the *private domain*, sandwiched between the apartments. After a lengthy procession, there is a release from the oppressive corridor into the *communal space* remaining from the supplanted apartments. However, one is not truly within the *public domain* yet. In order to enter the public prism, **the viewer must circulate using the ramping system**. This system breaches the original envelope of the building to guide the viewer to a climax at which time the target view is fulfilled. Only after this point is entrance into the public program permitted.

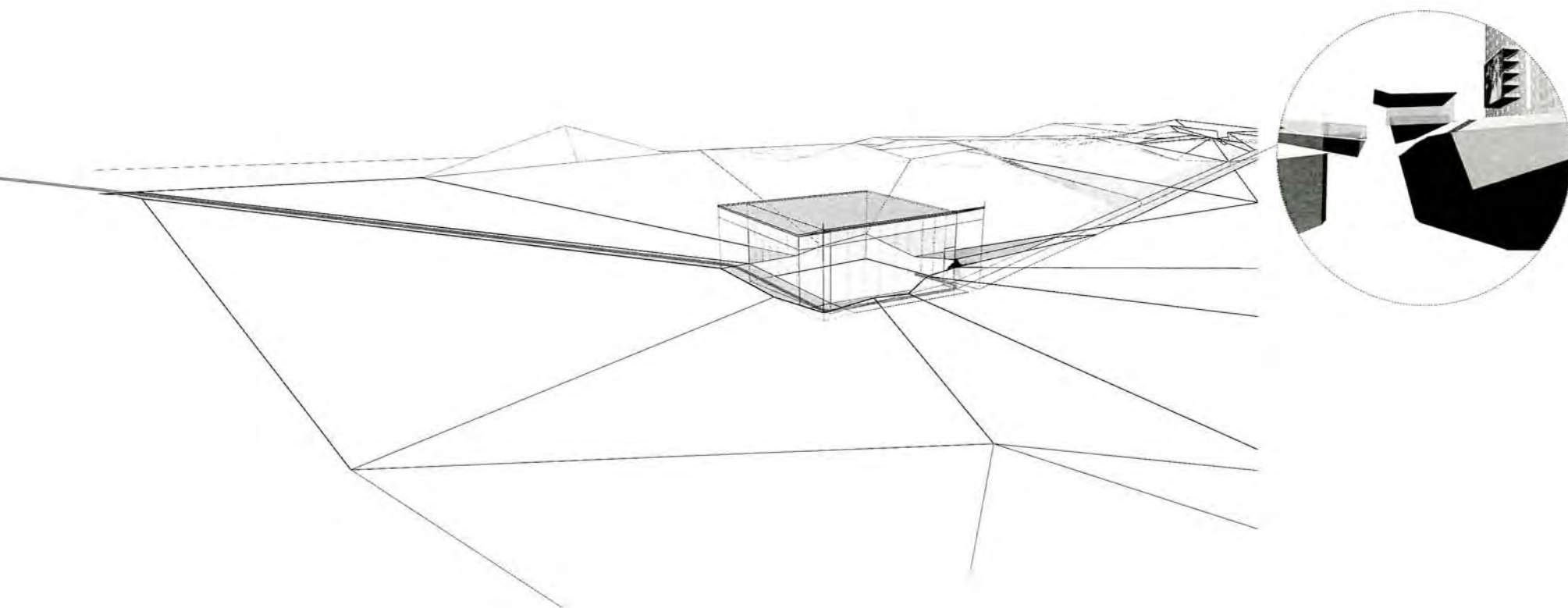
A similar language occurs on the ground plane *courtyard*. The **embedded program must be circulated around before entering**. The *prescribed path* is at times carved into the landscape, and at others, rising above the tilted planes. The variations offer *different views according to the body in the landscape*.

TOWER PRISM



COURTYARD PRISM

THESIS PROJECT



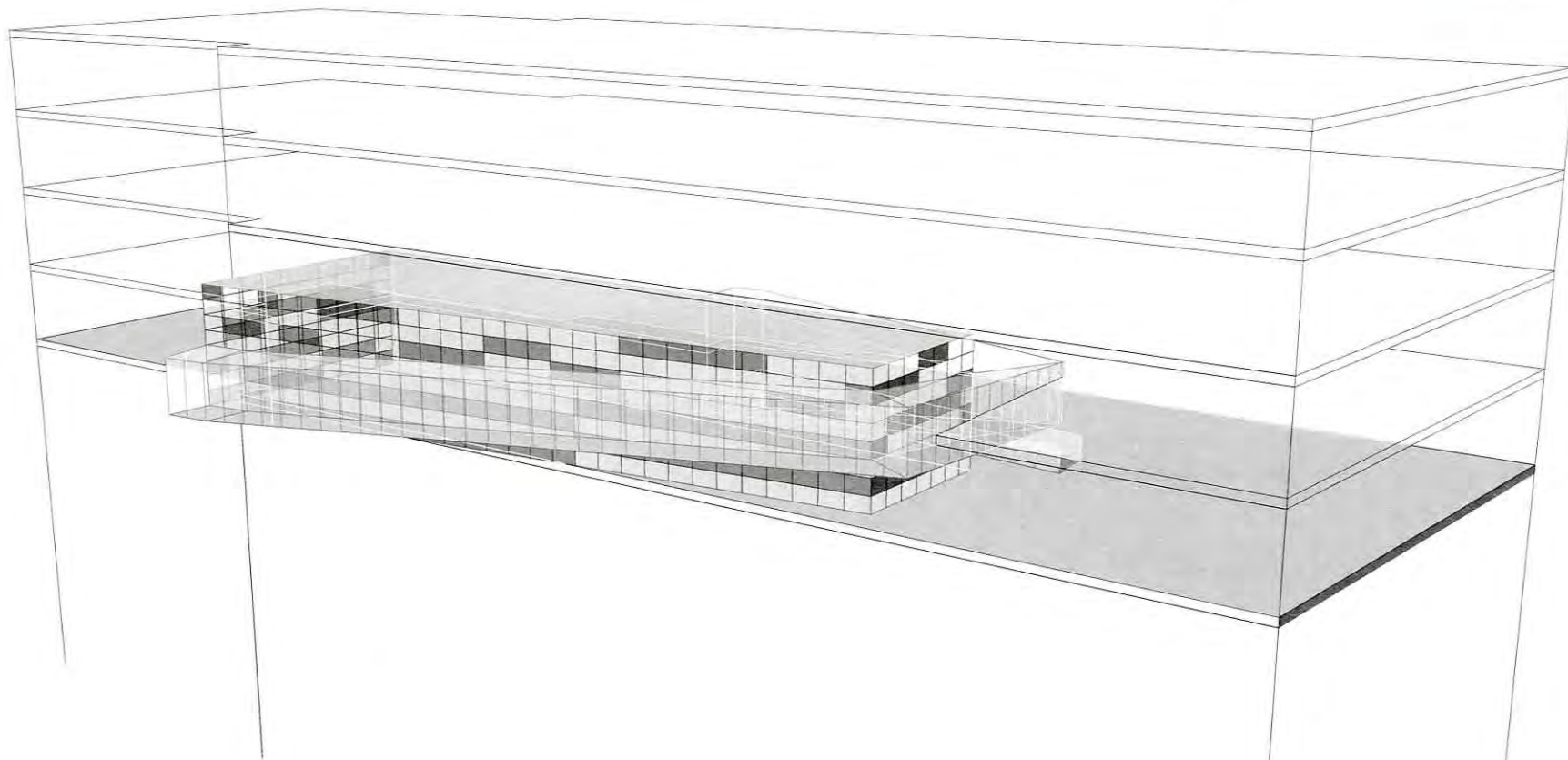
REAR WINDOW FPS PROXEMIC SEQUENCING

C.U.
M.S.
L.S.

I mapped the **proxemic sequencing** of Rear Window's **frames per second** treatment of the three basic shots: **Close Up, Medium, and Long**.

The *rapid montage* sequences are revealed by the short bursts, indicating quick *juxtapositions* of one shot to another. These montage sequences indicate the **action/reaction model** of Jeff's voyeuristic glimpses across the courtyard with his reaction shots.

The reliance on one type of shot is evident in the long stretches of unchanged mapping, in which the focus is inside Jeff's apartment, with scenes between himself and another character. Chiefly medium shots are used in this instance.



In terms of the *cladding systems* of the **prisms**, this **code** will be imprinted into the façade as a glazing pattern, alternating tinted and clear glass. The glazing panels are the *same aspect ratio of the film*, as are the *windows of the set* across from Jeff's apartment.

As a result, there is an even more clear **juxtaposition** between the **private and public domain** through a reading of façade: the *regimented windows* from which behind a set of eyes gazes from each *private apartment* and punctuations of larger *public prisms* with a dynamic pattern and *target views*.

N_8

N_17



N_17

S_6



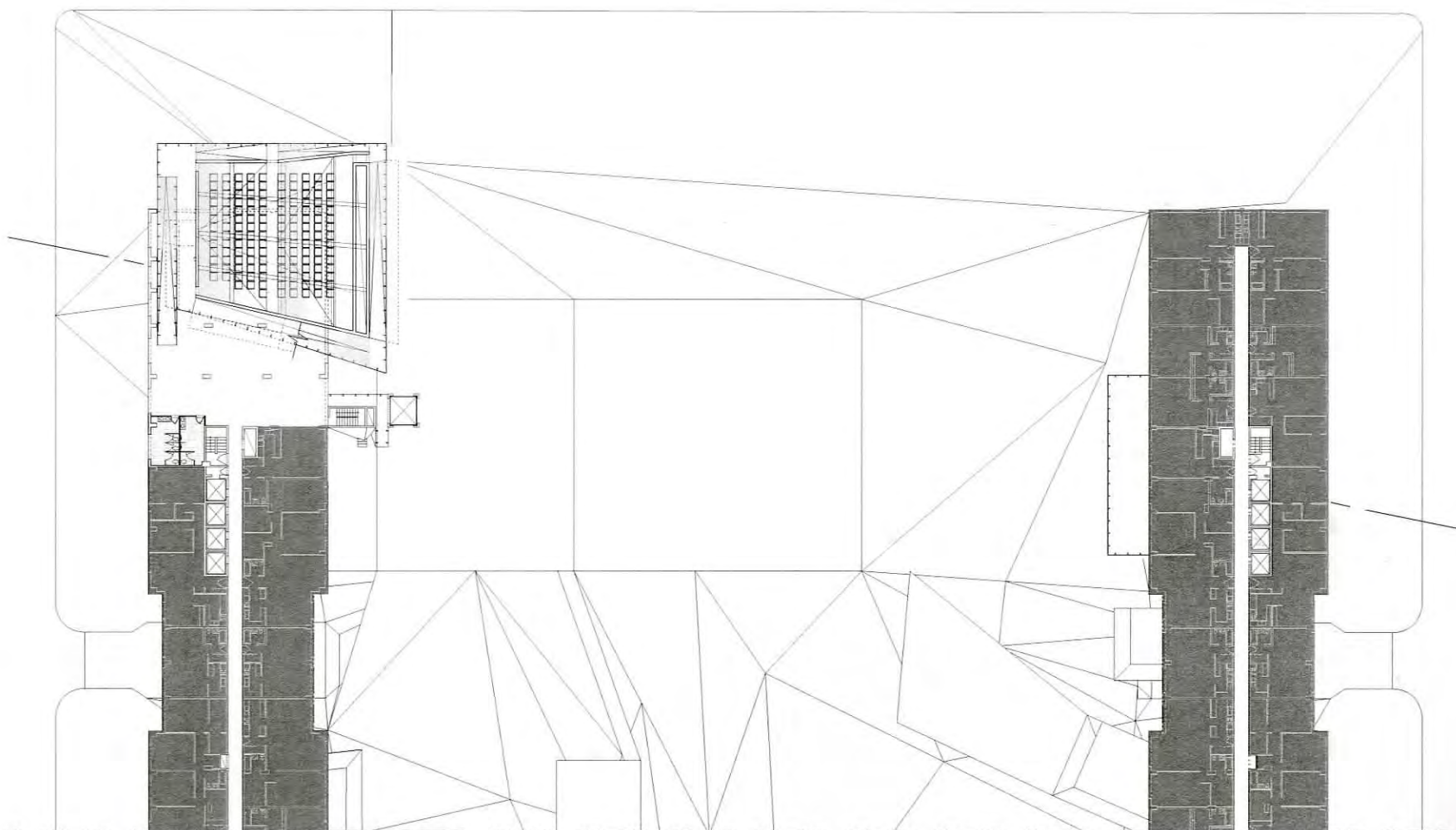
S_8



S_17

N_17

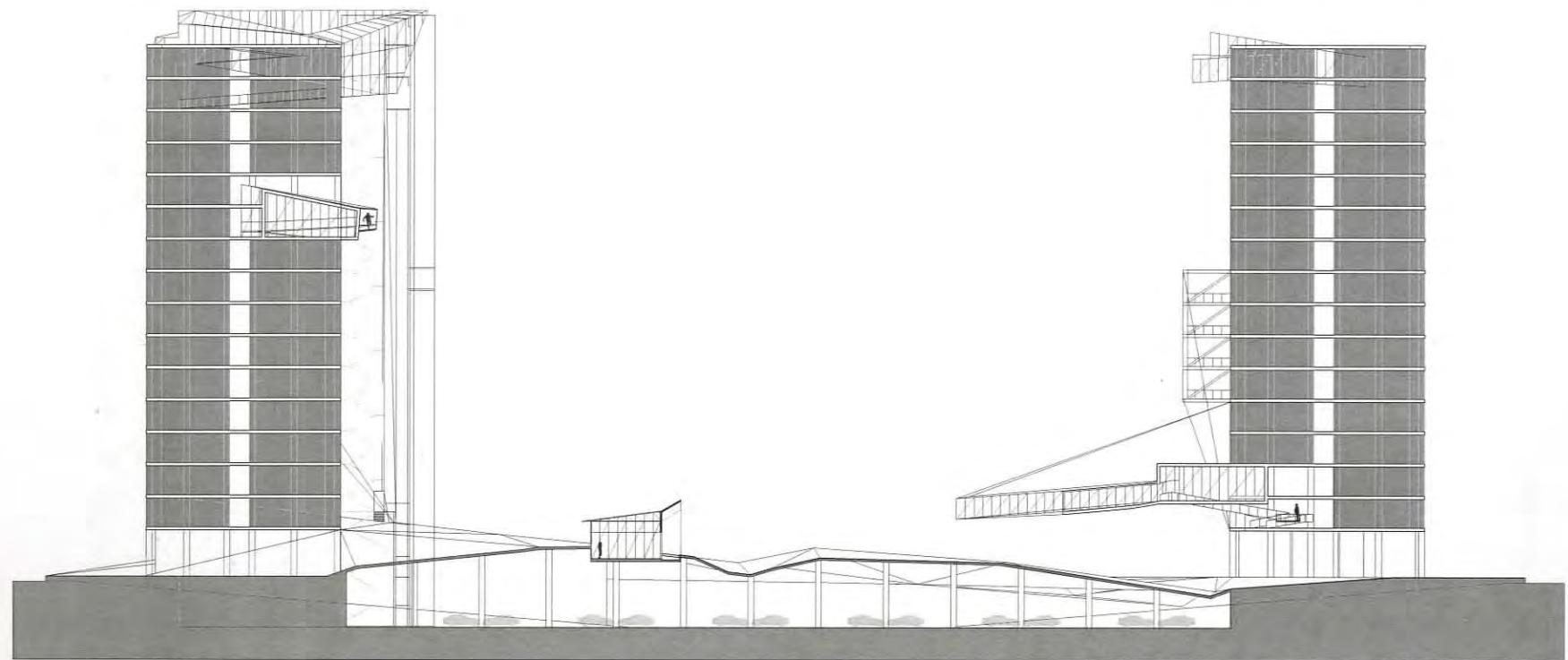
S_6



N 16

N 15

N 14



N_12

S_4



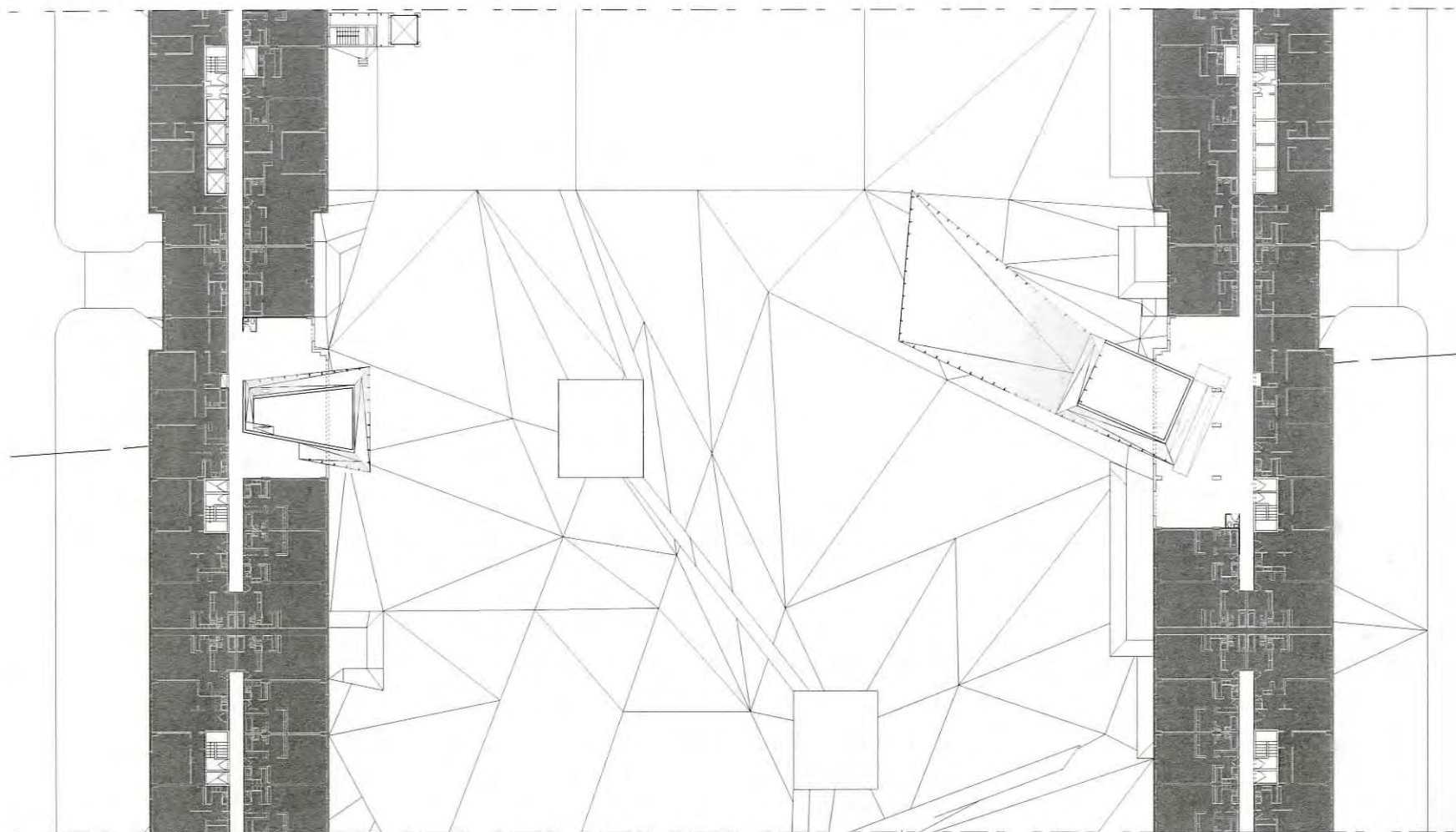
S 16

S 15

S 14

N_12

S_4

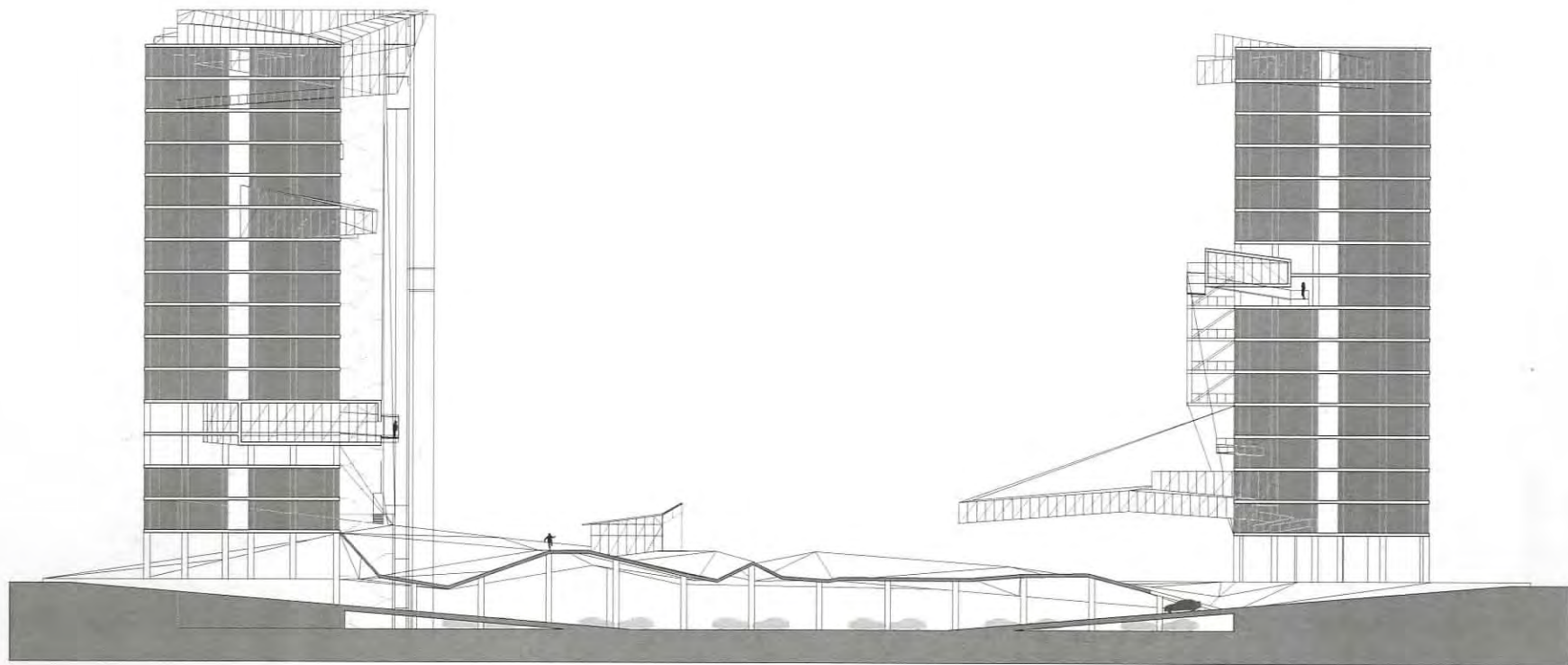
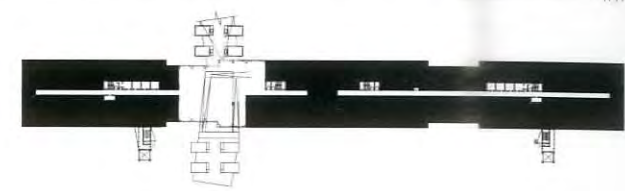


CINÉMATHÈQUE HITCHCOCK: THE THEATRICS OF CONGESTION

N 13

N 12

N 11



N_6

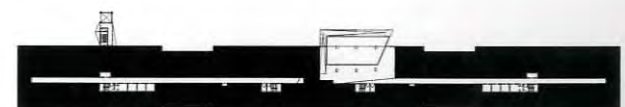
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S 13



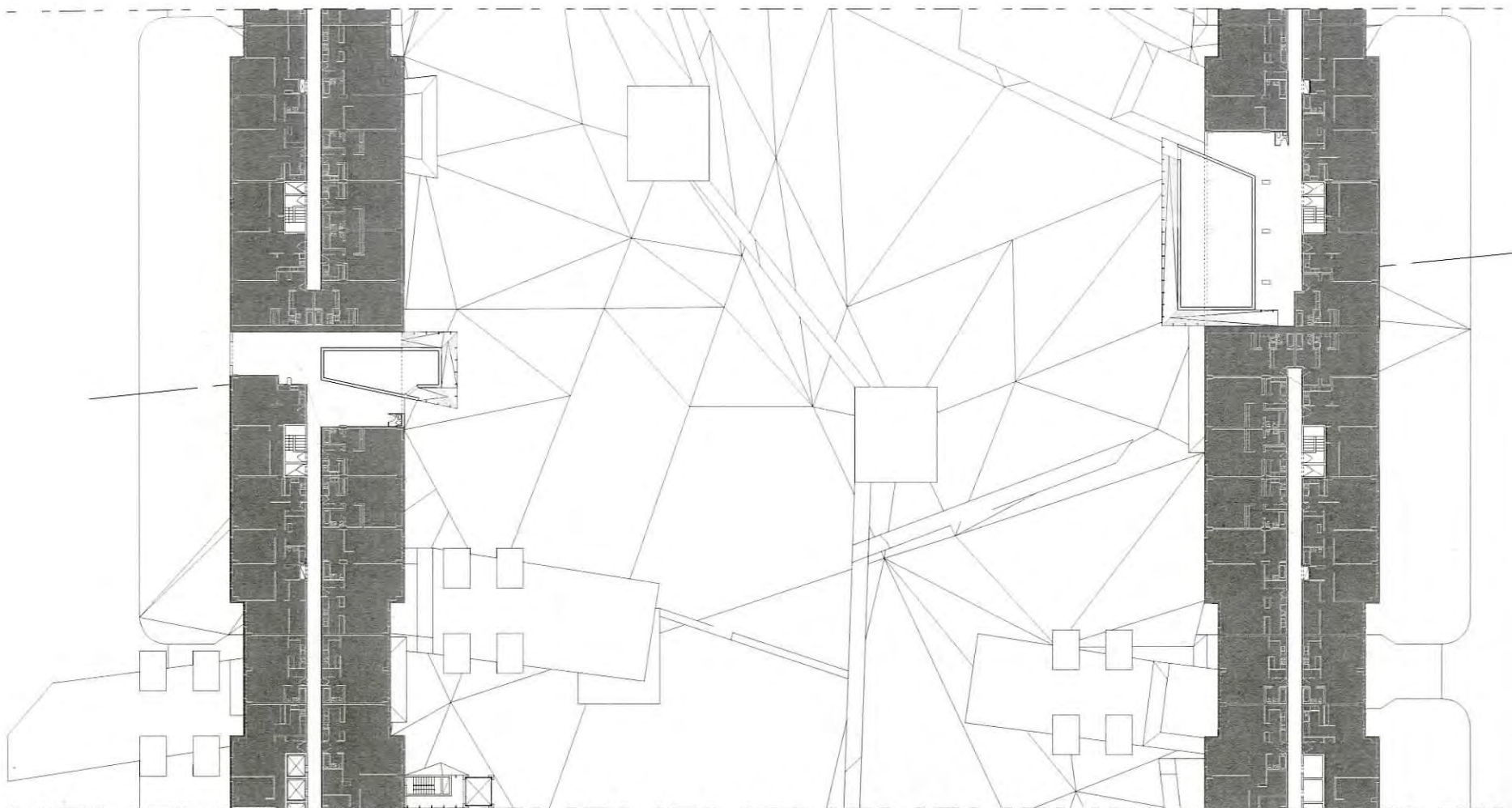
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S 11

N_6

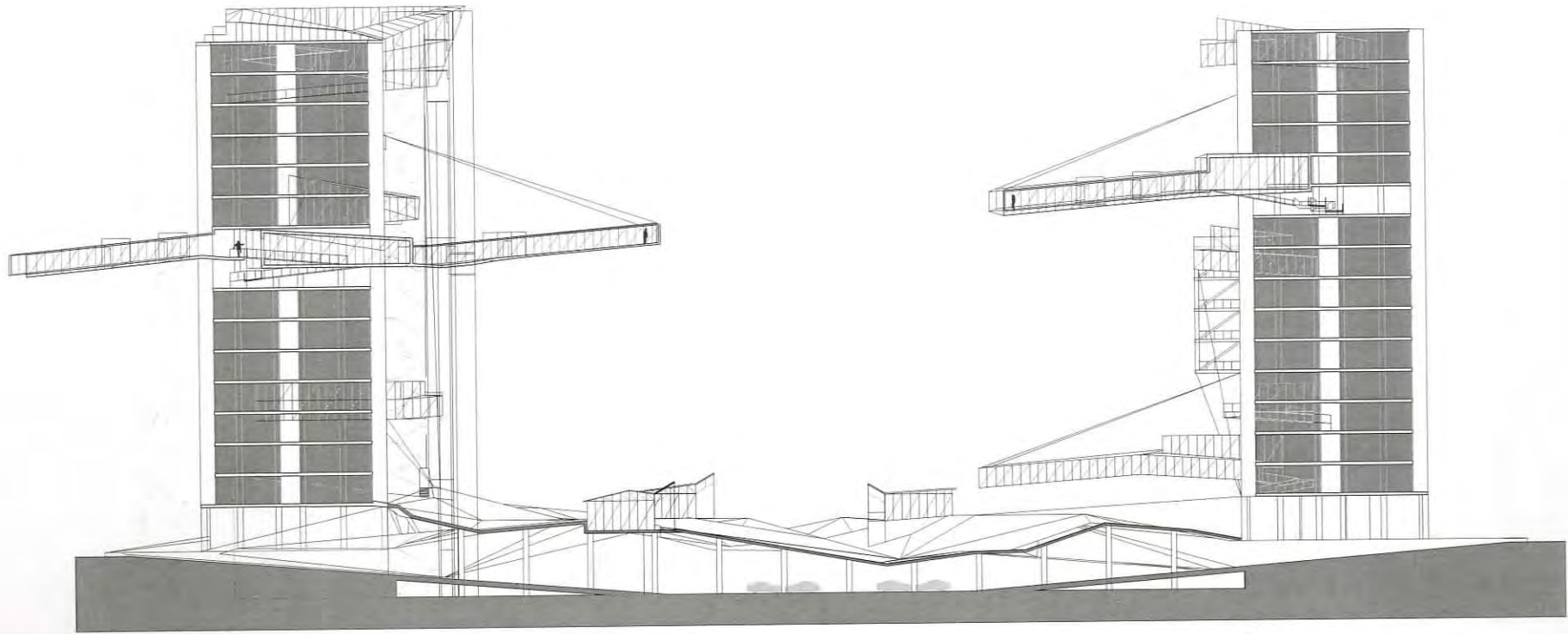
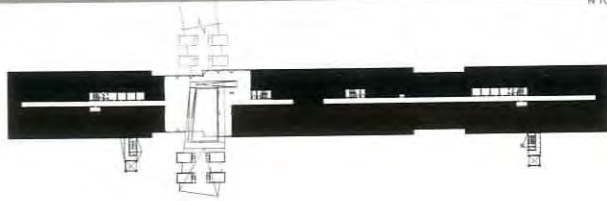
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N 10

N 9

N 8



N_11

S_13



S 10



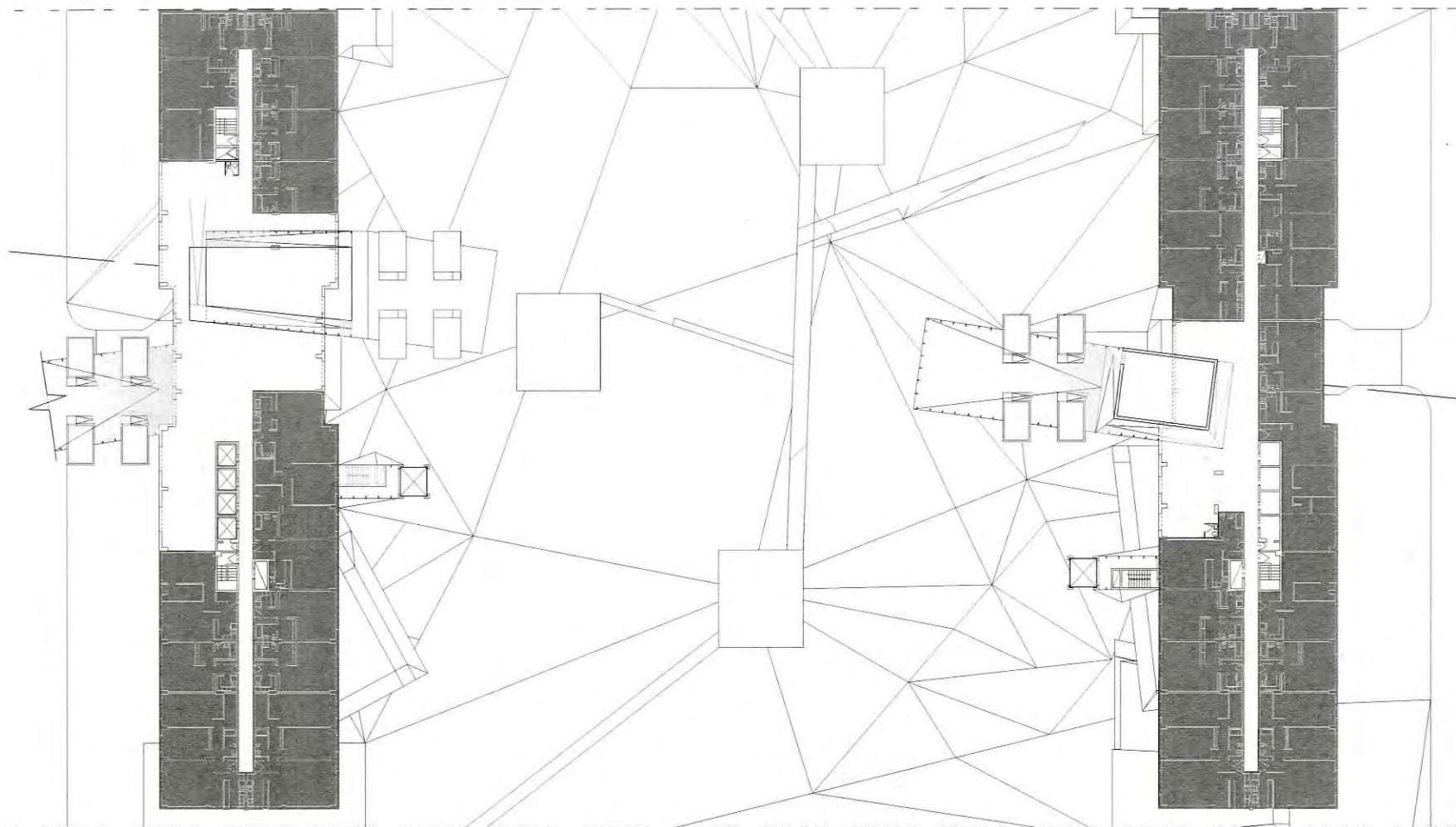
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S 8

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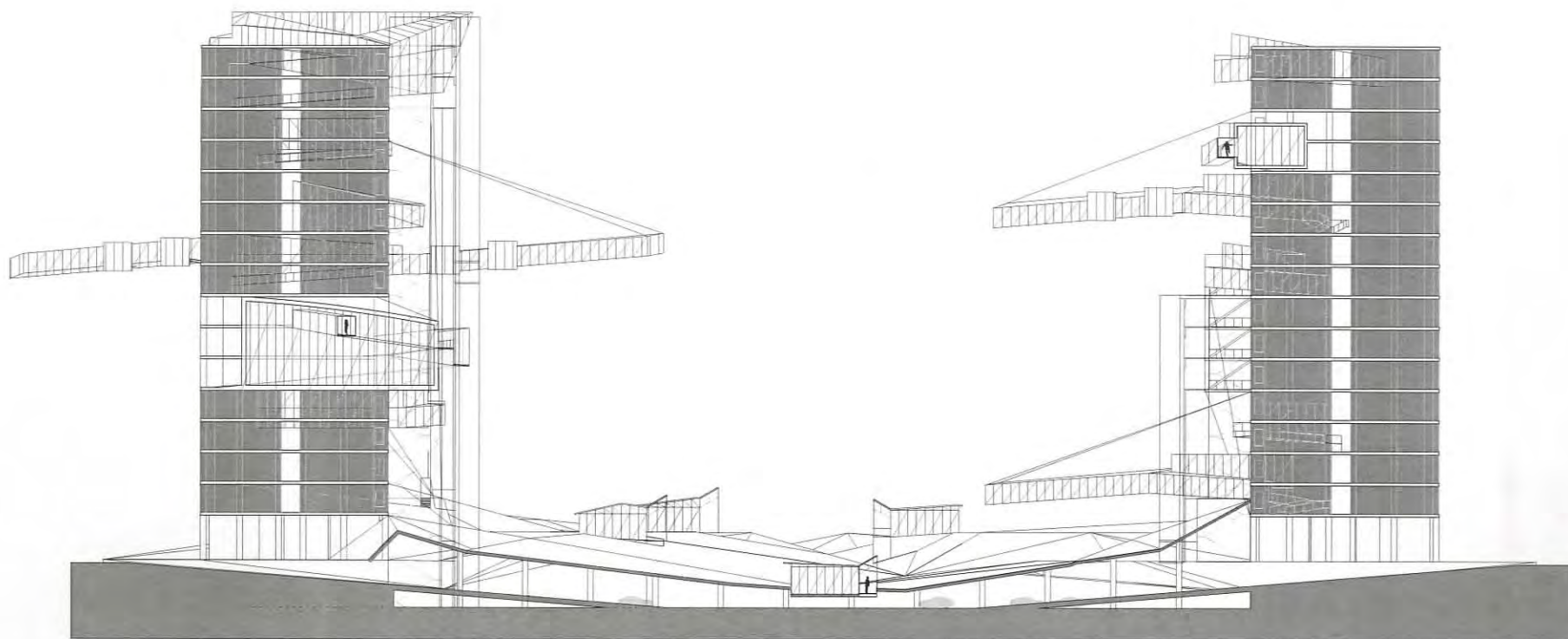
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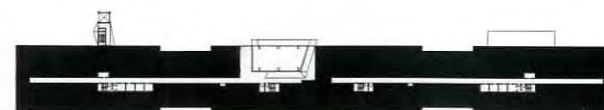
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N 5



N_8

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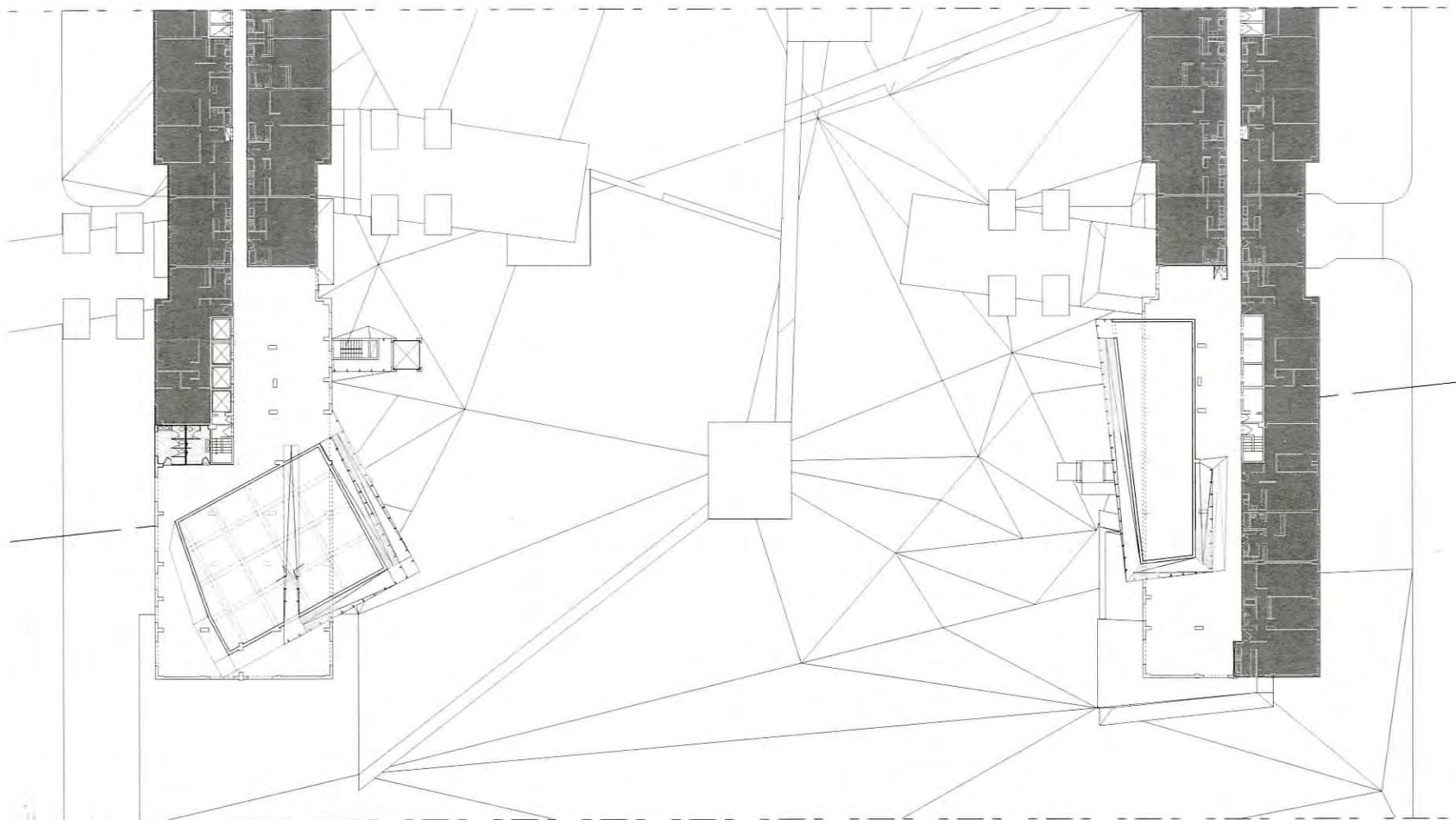
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S 5

N_8

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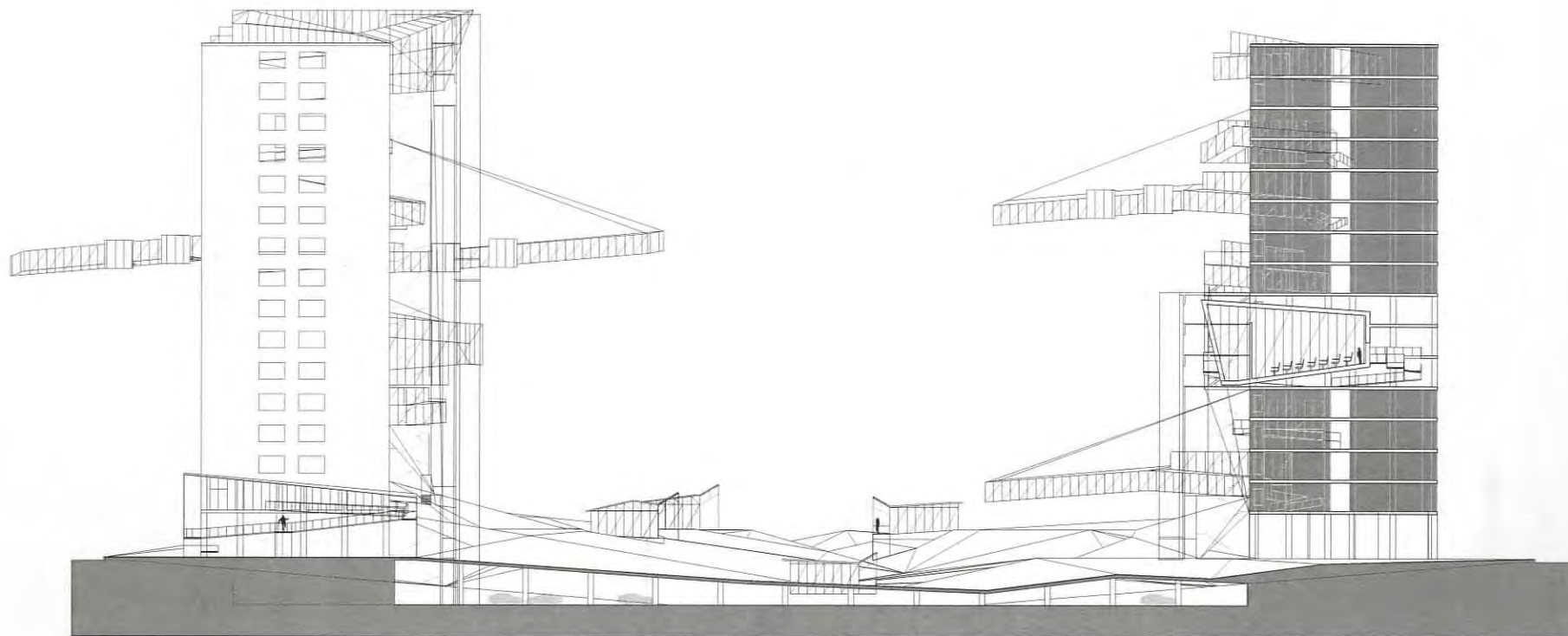


CINÉMATHEQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

N 4

N 3

N 1, 2

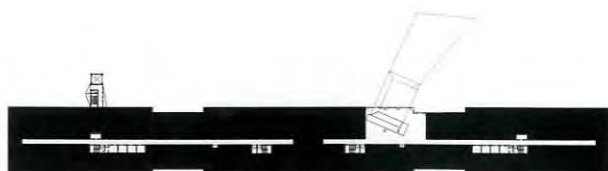


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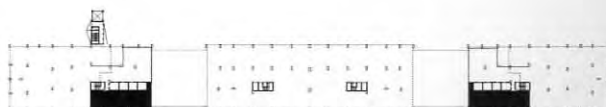
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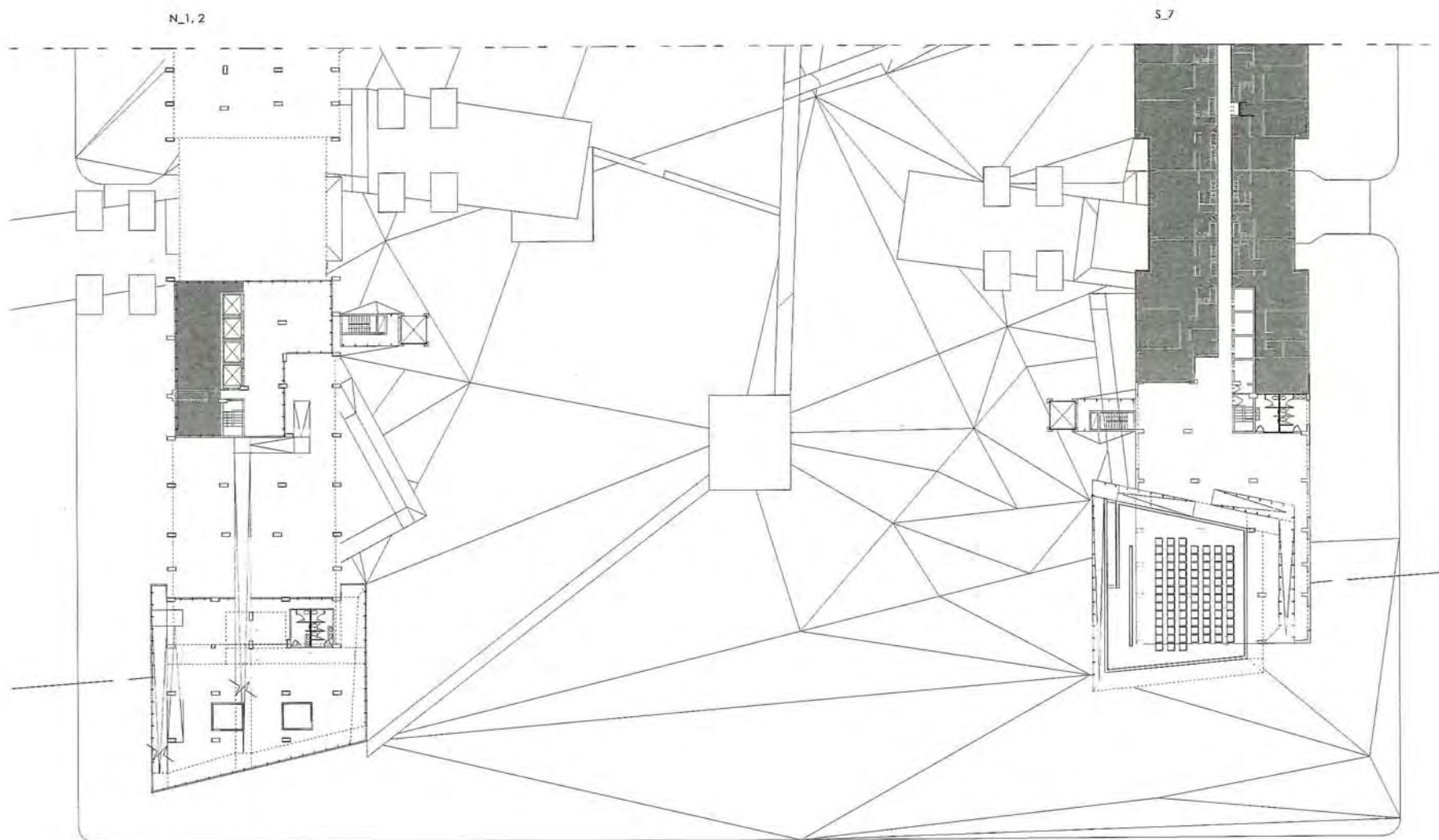
S 4



S 3



S 1, 2



CINÉMATHÈQUE HITCHCOCK: THE THEATRICALS OF CONGESTION

Acland, Charles R. Screen Traffic: Movies, Multiplexes and Global Culture. Durham: Duke University Press, 2003.

A look at the economy of the global movie culture, the 'practice of cinemagoing' and the life-cycle of the individual cinema/multiplex.

Alleman, Richard. The Movie Lover's Guide to New York. New York: Harper & Row, 1988.

Detailed history of on-location shooting in New York City. The chapters are organized by the neighborhoods.

Atkinson, David. "Hitchcock's Techniques Tell Rear Window Story." American Cinematographer. v. 71.1 January 1990, pp 34 - 40.

Discussion of on-set techniques, storyboarding. Illustrations, photographs.

Belton, John. Alfred Hitchcock's Rear Window. New York: Cambridge University Press, 2000.

Collection of essays which focuses on voyeurism, the gaze, fantasy, and Hitchcockian elements of film.

Ballon, Hilary and Kenneth T. Jackson. Robert Moses and the Modern City: The Transformation of New York. New York: W.W. Norton & Co., 2007.

A collection of essays, photographs and maps from the titular exhibition held at the Museum of the City of New York. Details of triumphs and mistakes in city planning.

Colomina, Beatriz. "Window," in Privacy and Publicity: Modern Architecture as Mass Media. Cambridge, MA: MIT Press, 1994, pp 282 - 335.

The legendary Le Corbusier "horizontal windows" and Perret "vertical windows" debate is rehashed.

Chapin, Anna Alice. Ebook of Greenwich Village. *Project Gutenberg*. <www.gutenberg.org/etext.16907>

A history of Greenwich Village complete with maps of the neighborhood.

Eisenstein, Sergei. "Montage and Architecture," Yve-Alain Bois, intro. Assemblage 10, pp 111-131.

Eisenstein remarks over the filmic qualities of the Acropolis, and cites Le Corbusier and Choisy.

Giannetti, Louis. Understanding Movies. Upper Saddle River: Pearson Prentice Hall, 2008.

'Cineliteracy' education mostly concerning filmic techniques and criticism. Some industry terms discussed. Emphasis on mise-en-scène, movement, editing.

Gottlieb, Sidney, ed. Hitchcock on Hitchcock: Selected Writings and Interviews. Los Angeles: University of California Press, 1995.

The apropos title suggests this collection of interviews and lectures transcribed in addition to essays by Hitchcock himself. Self-analysis and commentary on his oeuvre, as well as importance placed on film production, technique and style.

Heathcote, Edwin. Cinema Builders. London: Wiley Academy, 2001.

Tracks the history of the picture house typology from the earliest fairgrounds sites to the contemporary urban cinema.

Jacobs, Jane. Death and Life of Great American Cities. New York: Random House, 1961.

The urbanist and activist's look at the successes and failures of American cities that is in direct correlation to urban planning and diverse program.

Koolhaas, Rem. Delirious New York: A Retroactive Manifesto for Manhattan. New York: Monacelli Press, 1994.

The retelling of Manhattan as a paranoid-critical manifestation of congestion.

Krohn, Bill. Hitchcock at Work. London: Phaidon Press Lmted., 2000.

A look at Hitchcock and his oeuvre through analysis of studio archives and the director's own papers and journals.

Penz, François, and Maureen Thomas, ed.s. Cinema & Architecture: Méliès, Mallet-Stevens.

Multimedia. London: British Film Institute, 1997.

Collection of articles as an extension upon the 1995 Cambridge held Symposium on Cinema and Architecture. Categorized into three areas of interest combining film and architecture:

1. Early Images of the City
2. The Modern City
3. The Virtual City

Pepper, Eleanor. "Apartments," *Architectural Record*. v. 60 June 1959, pp 195 - 218.

A short blurb on the affordable housing superblock with accompanying photographs and illustrations of interior decoration of the apartments. Plans.

Rear Window. Dir. Alfred Hitchcock. Universal, 1954.

Feature length film starring James Stewart and Grace Kelly. A professional photographer's voyeuristic tendencies in conjunction with his immobility (wheelchair bound due to an accident) lead him to suspect his neighbor of murder.

Truffaut, Francois. Hitchcock. New York: Simon and Schuster, 1983.

An interview conducted by the French New Wave critic and director, Truffaut, on Hitchcock and his oeuvre.

Tschumi, Bernard. Manhattan Transcripts. London: St. Martin's Press, 1981.

A collection of cinematic drawings from exhibitions. Story encompassing The Park, The Street, The Tower, The Block.

Tschumi, Bernard. Questions of Space: Lectures on Architecture. London: Text 5 Architectural Association, 1990.

A collection of past writings/works.

Ware, Caroline F. Greenwich Village: 1920-1930. Cambridge, MA: The Riverside Press, 1935.

Social tendencies of the Village neighborhood in a pivotal decade.

"Washington Square Village, New York." *Architecture d'aujourd'hui*. n. 89. April-May 1960, pp 68 -75.

The inaugural article on the affordable housing superblock; the architecture and courtyard of Washington Square Village was lauded. Plans, photographs.

Worthington, Clifford. The Influence of the Cinema on Contemporary Auditoria Design. London: Pitman

Press, 1952.

Touches on the history of the cinema. Technical picture house design strategies involving the plan and section, structure, acoustics, visual and environmental conditions and equipment.

INTERNET SOURCES:

Library of Congress, Digital Collections. <www.loc.gov/library/libarch-digital.html>

Museum of the City of New York, Digital Collections. <www.mcny.org>.

New York Public Library, Digital Gallery. <digitalgallery.nypl.org>.

University of Texas at Austin, Perry-Castaneda Library Map Collection. <lib.utexas.edu>.